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ABSTRACT

An instructional television training program was held at the University of Kentucky Television Center. It was divided into two week-long phases with concurrent workshops held in the outlying community colleges. The primary purpose was to broaden faculty use of instructional television (IVT), to promote interaction between the various faculties, to identify curricula areas where television might be most appropriate, to apply new findings in communications and linguistics to the disadvantaged student and to relate these to the medium of television. Basic equipment operation instruction was provided for those unfamiliar with television equipment. The participants in the program by and large expressed positive interest in ITV. The director felt that the program could have been better publicized and promoted. (MC)

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ED 070296

DIRECTOR'S EVALUATION REPORT

University of Kentucky
Lexington, Kentucky 40506

"Training Program on Utilization of Closed-Circuit Television in the Community Colleges of Kentucky"

Grant #37, NIH #58-4233
Project #70-2508

Dr. Paul H. Owen, Director
Division of Media Services
170 Taylor Building

Phone: (606) 258-5831

EM 010 589

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II. PROGRAM FOCUS

In review, the specific objectives of the program were as follows:

(1) To bring together University and Community College faculty members so that each may better appreciate the other.

(2) To promote interaction between these faculties as they examine together current theories of learning and communication.

(3) To become better acquainted with educational television and its general relationship to the curriculum.

(4) To identify those curricular areas where TV might be most appropriate, expecially in regard to the target college students of Kentucky.

(5) To study effective techniques for using TV's amplification, both locally and between the main and outlying campuses, to reach the greatest number of students and make optimum use of the University's master teachers.

(6) To apply new findings in communication and linguistics to the disadvantaged student and to relate these to the medium of television.

(7) To [illegible] the participants with enthusiasm, information and skill sufficient to permit their functioning as leaders in promoting effective use of television on their member campuses.

(8) To turn sight forward and to determine how the respective

faculties, acting cooperatively, may undertake a continuing program in which the curricular approaches planned, reflect insights gained in this short-term training program.

In order to evaluate the degree to which objectives were met, it is necessary to emphasize that the format of the program, as ultimately modified, represented a somewhat unique arrangement. The first phase of the two-week short-term training program involved qualified consultants holding concurrent workshops at six separate Community College campuses: Paducah, Hopkinsville, Elizabethtown, Somerset, Prestonsburg, and Ashland. These sessions were open to all faculty.

During the second phase, 38 participants representing all but one of the University of Kentucky Colleges, met on the Lexington main campus at the U.K. Television Center.

Phase I was designed to familiarize faculty with the small systems video equipment (i.e., video tape recorder, camera, lights, mixers, etc.) available at their colleges. Basic instruction was provided in the operation and maintenance of the equipment and elementary production techniques were demonstrated. Participants were given the opportunity to apply the concepts and skills learned by involving themselves, in various roles, in the production of a tape. The focus, then, in Phase I was on <u>methods and skills</u>.

Phase II was designed to emphasize the wider applications of video instruction, including the concepts of visual communication, the identification of curricula areas appropriate for television

teaching, the relationship of the faculty member to the other parts of the instructional TV team (administration, production, student population, etc.) and the potential uses of the Kentucky closed-circuit television network linking the U.K. campus and the community colleges. Phase II had as its major focus knowledges and attitudes.

III. PROGRAM OPERATION

A. Participants

The applicant response equalled or exceeded expectations so far as the quality of the participants - their alertness, motivation, and industry. A fairly good cross section of academic disciplines was represented.

Response was somewhat disappointing as to the quantity of the applications received, but this was doubtless a reflection of the late date at which it became possible to publicize the program.

1. Standardized tests were not used in selecting applications, nor were age, academic attainment, or interviews. Rather, preference was given to participants recommended by the directors of their colleges, those whose current positions indicated the prospect of their continuing involvement in instructional television and those who reflected, geographically, the varied populations of the Commonwealth of Kentucky. Three applicants were admitted but did not enroll. One cancelled because of health and the other two because of conflicting teaching

schedules. The alternates accepted proved to be satisfactory participants.

2. The faculty - participant ratio in Phase I was approximately 1 to 8, and in Phase II approximately 1 to 9.5

B. Staff

Phase I (week of May 10)

As indicated, six Community Colleges were used as locations for TV production workshops during Phase I. Three of these were led by Community College faculty and three by staff members from the Lexington campus Educational Television production unit. Each of the Community College faculty members (workshops at Ashland, Somerset and Paducah) are full-time teachers and each has corollary responsibilities for the development and utilization of instructional television in his own college. The three workshop leaders from Lexington campus (workshops at Elizabethtown, Hopkinsville and Prestonsburg) are full-time professionals in ITV production, but do not have faculty rank. In addition to production specialists, technical personnel from the Lexington campus visited Community Colleges to familiarize participants with basic procedures for operating videotape recorders.

Although the ITV professionals had an advantage from greater experience in the medium, participant responses indicated that all six of the workshops seemed to be effective in creating interest and, indeed, enthusiasm among most of the faculty participants by the end of the week. The initial

decision to use local faculty where they were available appears to have been a good one.

Phase II (week of May 17)

During the second week the instructional staff and consultants were scheduled to support the programmed change of focus from local small ITV systems to the state-wide closed-circuit network. All visiting faculty and consultants appeared during the first three days of relatively structured sessions. The last two days were planned to be primarily group discussion sessions, with one session devoted to interaction with the Vice President of the Community College System and key staff members.

It is difficult to weigh the relative influence of different types of staff, since each was selected for different functions. However, it seems generally agreed that major contributions to the workshop were the presentations of the four outside consultants, Dr. John Schwarzwalder, Dr. Richard Evans, Dr. John Meaney and Mr. Roger Fransecky. No doubt the outstanding credentials of these men, over and above their face-to-face effectiveness, contributed to participant acceptance of, and enthusiasm for, their ideas.

The Director and Assistant Director of the workshop (Dr. Paul Owen and Miss Ridgely Park) guided the proceedings during the entire week. Their major roles, however, were as discussion leaders during the last two days when the participants were formulating a set of goals and recommendations as outcomes of the workshop.

Key personnel from the University's TV production center (Mssrs. Koonce, LeVeque and Moody) and the Community College workshop leaders (Miss Betty Williams and Mssrs. Orwin and Brady) took part in the first day's evaluation of short videotapes which had been produced during the preceeding week. Their participation was timely and effective, since they had been directly involved in the training which led to preparing the videotapes.

Three Lexington campus faculty members (Tuesday's program) presented videotaped samples from TV courses they had prepared for use on the Lexington campus and for potential use by the Community Colleges. Drs. Adelstein in English, Lyons in Political Science and Burdge in Agricultural Sociology functioned as guest lecturers and participated in discussions on their individual approaches to televised instruction. Miss Shirley Boyd, from University Television, presented an effective videotaped sampler of a variety of materials for potential classroom use. Since some of the participants had initial fears that a "master teacher" role would be given to the Lexington campus faculty, the net influence of these guest lecturers was a noticeable decrease in anxiety in this regard.

C. Activities

1. Phase I (week of May 10)

It would appear that the six workshops held "on site" at Community Colleges provided experiences that met the objectives of (1) familiarizing faculty with what was

previously, to them, new equipment calling for new operational procedures and skills: (2) providing the average "non-expert" faculty member with hands-on experience in the utilization of this equipment.

Of special interest, in this segment of the program, was the use of the state-wide closed-circuit network to deliver training programs (see Appendix A, Exhibit 4) simultaneously to the six colleges, providing a common core of information. The consultants at each location then followed up the videotaped exposition with "customized" instruction and subsequently supervised the fledgling faculty in their efforts to apply the conepts set forth in the training tapes.

The network telecast tapes, the consultants, and the practicum opportunities - all were deemed effective in meeting the objectives of Phase I. Some of the tapes were a bit too elementary, according to the participants' evaluations, but by and large the amalgam of taped and live instruction proved to be highly satisfactory.

2. The beginning and ending dates for both phases were not considered ideal because of conflicting summer school plans, vacations, etc. On the other hand no truly better alternative dates seem to have been feasible and the dates selected had the advantage of faculty members still being under contract during the non-stipend Phase I segment.

3. As set forth in the program, Phase I provided about equal time for structured presentations in contrast to unstructured (though often supervised) activities. Allowance for both segments seems to have been ample.

4. Prior to the proposed modification of the training program, an ad hoc committee of faculty members met to assess the highest needs, problems, and priorities of the Community College System in regard to the medium of instructional television. Many of their suggestions were incorporated into the format ultimately adopted. A majority of the members of that ad hoc committee were later to be participants in the program.

Phase II (week of May 17)

1. Perhaps the most effective technique introduced in the second week's workshop was the frequent use of visuals in complement to the consultants' and lecturers' presentations. The talk on visual literacy was accompanied by slides; the discussions by University of Kentucky television instructors featured excerpts from their video lessons as well as their in-person remarks. In other words the aspects of media being studied were emphasized in the program.

2. See Phase I, Part 2. Again, the workshop did not come at an ideal time in the year's schedule but the amount of time devoted to each part of the program seems to have been about right.

3. An abundant amount of time was provided for participant reaction, query and discussion. The recommendations emerging from the group represented a spontaneous desire on their part to give impetus to the creativity and enthusiasm they felt the workshop had provided.

4. Cues were taken from the discussion periods as to the amount of emphasis that should be given to certain aspects of the program. Buzz sessions were provided with groups divided along the lines of academic disciplines and interests so that there might be representative feedback. These subgroupings seemed to function quite effectively. During informal sessions, staff members remained available as resource people responding to participants' questions and providing, wherever possible, appropriate information.

D. Evaluation

Phase I (week of May 10)

Participants were asked to evaluate the week's program (see Appendix A, Exhibit 1). In most instances faculty responded in brief essay form although one college did develop a questionnaire for participants' use. In addition, the consultant/leader of each workshop was asked to characterize his group's program.

Comments from all six groups generally indicated that the week 's activities had been individually rewarding and had provided an insight into the potential uses and limitations of the local TV camera systems. Nearly all commented

favorably on the organization of activities, the training tapes that were sent to the Colleges via closed-circuit TV (with one exception), and the quality of instruction. Nearly all responded that the workshop served to encourage them to make use of television.

An unanticipated negative attitude on the part of some participants became apparent during the first of the week. Because the workshops were scheduled immediately following the spring semester, and because the faculty expected to be relatively free of assignments during that period, some felt they were required to attend an activity that was totally foreign to their interests. When those who were actively disinterested dropped out, the problem was eliminated.

Phase II (week of May 17)

At the conclusion of the second week participants were asked to respond to five questions concerning the workshop held at U.K.: (1) Did it meet the program's objectives? (2) Did it meet their personal objectives in attending? (3) What were the major strengths in the week's program? (4) What were the major weaknesses? (5) What did they feel would be the probable outcome of the program? (See Appendix A, Exhibit 2). These essay responses were supplemented by the EPDA Participant Evaluation Forms which had been sent to the participants' homes for completion, since the forms were not available when the workshop ended.

The Director, Assistant Director, and other members of the

Media Services staff involved in the workshops met subsequent to the program's completion and assessed the overall training program. Preliminary plans were made at this time for follow-up procedures to be used in implementing the recommendations formally adopted by the group. These plans included (1) designation of one of the participants at each Community College as a key person with whom future contact will be made concerning U.K. instructional television; (2) dissemination to appropriate University and Community College administrators of the suggestions and requests made by the participants; and (3) provision of avenues to maintain the information flow between institutions (e.g., the type of periodical newsletter mentioned in the recommendations). Further, it is anticipated that visits by Lexington-based staff will be made during the coming fall semester to most of the Community Colleges for the purpose of providing consultancy service and strengthening the rapport gained during the short-term training program.

IV. CONCLUSIONS

The single most significant tangible outcome of the workshop was the set of recommendations made unanimously by the participants on the final day. Since many of the participants came with skepticism about televised instruction and the utility of the closed-circuit system, the recommendations represented an unanticipated, concrete expression of positive interest. Because of their relevance, the recommendations are reproduced here:

* * * * * * * * *

The members of the E.P.D.A. funded workshop, "Uses of Instructional Television in the University of Kentucky Community Colleges," meeting May 17-21, 1971, having seen and participated in impressive demonstrations of the applicability of educational television to instruction in a wide variety of academic areas, wish to express their enthusiasm for, and interest in, the many possibilities for television utilization.

Accordingly, the following recommendations are submitted with the intention of facilitating faculty efforts to this end.

Recommendations:

1. That the Community College System demonstrate its support by providing technical assistance in maintaining the colleges' equipment.

2. That the Instructional Resources Committee be strengthened and broadened as follows:

   A. That its charge be broadened to make it an investigative body, an informative body, and a recommending body.

   B. That it investigate possible uses of various media as well as availability of materials.

   C. That the makeup of the committee cut across all major curricular lines.

   D. That committee members be chosen from a pool of volunteers, in order that the committee will consist of representatives vitally interested in these instructional

resources.

E. That the committee consider particularly the use of <u>television</u> as an instructional resource.

F. That, on matters concerning the utilization of media, the committee recommend needed changes, additions, and improvements to the administration of the Community College System for consideration and reference to appropriate standing committees.

3. That an investigation be made of research grants and other sources of funding the implementation of these recommendations.

4. That a committee representative visit educational television projects and report back to faculties on successful experiments.

5. That there be a newsletter-type publication, supplemented by closed-circuit television, to facilitate sharing of ideas and materials among the community colleges through the System's Media Coordinator and appropriate television personnel in Lexington.

6. That there be in-service training in the use of various media.

7. That an investigation be made of the possibility of taping courses that could be sent from one community college to other community colleges which have a need for those courses but have no qualified instructors or too few students to support having instructors. An example of a specific need is a course in Radio/Television Electronics.

8. That the Community College System office and appropriate committees explore practical ways of involving community college talent in closed-circuit network productions.

9. That an instructional methods course on teaching by television be prepared and, if practical, transmitted over the closed-circuit network for the benefit of interested community college instructors.

* * * * * * * * *

A less tangible, but not less significant outcome of the project relates to an almost invisible threshold: namely the opening of minds. Much of the threat, misapprehension, apathy or even resentment concerning instructional television and its potential uses in the Community Colleges seems to have dissipated, to be replaced by genuine enthusiasm for the medium's potential. Most of the faculty involved, whatever their previous attitude about using video in the classroom, appear to have broadened their knowledge considerably about the tool, its promises and limitations, and every indication is that they intend to share this wider perspective with their colleagues when school resumes.

Additionally, it would seem that the University staff members involved have a better appreciation of the individual Community Colleges, of some of their unique characteristics and some of their common problems.

Certainly a major weakness of the program lay in the inadequate lead-time available once certain administrative decisions were made to go ahead with the modified program format. The work-

shops could have been better publicized and promoted, the objectives and planned activities better explained.

Physical facilities utilized in Phase II could have been improved. Holding the sessions in the production studio was a necessary and valuable feature, but more comfortable chairs and better seating arrangements will be a must in future workshops.

On the plus side of the ledger, one would have to list the workshop's consultants and lecturers. Almost uniformly the participants characterized the speakers as dynamic, informative and provocative. As the workshop progressed a non-synthesizable current of involvment grew among the participants, and a real climate of eager interest prevailed by the end of the final week.

The session utilizing videotaped samples of TV courses, with discussion by the faculty who made them, contributed uniquely. If the workshop were to be held again, emphasis would be given to similar presentations.

Future planning for video curricula should reflect the mutality of interests and understanding that was developed. It is anticipated that communication between the Community College and Lexington campus personnel will be greatly improved now that neither represents a faceless party to the other.

Hopefully the strong statement adopted by the participants concerning their expectations for TV's use by the colleges will have impact as the University and Community College administrations

plan both immediate and far-reaching priorities. The interest and enthusiasm radiating from this faculty nucleus should result in stronger emphasis on utilization of this medium, with Kentucky's Community College students as the ultimate beneficiaries.

EXHIBIT 3

Notices, acknowledgements, etc.

UNIVERSITY OF KENTUCKY
COMMUNITY COLLEGE SYSTEM
LEXINGTON, KENTUCKY 40506

STANLEY WALL, VICE PRESIDENT

MEMORANDUM

TO: Participants in EPDA Workshop: Uses of Instructional Television in University of Kentucky Community Colleges

FROM: Ridgely Park, Program Assistant Director R. Park

RE: Workshop Evaluation

DATE: June 7, 1971

Plans proceed for implementing the recommendations growing out of last month's workshops. Hopefully we will be able to make a report of concrete progress by the time school opens. The resolve of those of us engaged in TV and media work at the U.K. campus strengthens in light of the interest and enthusiasm shown by you during our meetings together.

We do ask you to help us bring the federal grant phase of the program to a successful end by returning the enclosed evaluation form to us as quickly as possible. These sheets are to be included in our final report so we are quite dependent upon your promptness in meeting our deadline.

We look forward to continuing communication in the fall.

RP:jl
Enc.

UNIVERSITY OF KENTUCKY
COMMUNITY COLLEGE SYSTEM
LEXINGTON, KENTUCKY 40506

STANLEY WALL, VICE PRESIDENT

MEMORANDUM

TO: Applicant for admission to EPDA Workshop: Use of Instructional Television in University of Kentucky Community Colleges

FROM: Ridgely Park, Program Assistant Director R. Park

RE: Stipend Grant

DATE: May 10, 1971

We are pleased to acknowledge receipt of your application and to notify you that you have been admitted to the workshop and granted a stipend of $75.00 for the week. The Kentucky Research Foundation has advised us that payment will be made at the completion of the program.

Enclosed is an outline of the week's activities. We will look forward to seeing you on Monday morning.

RP:jl
Enc.

Enclosed are application blanks for participants from your college for the week of May 17-21 of the training program on "Use of Instructional TV in University of Kentucky Community Colleges," at U.K. in Lexington.

Please instruct applicants to fill out the forms immediately and return them to Ridgely Park at the Community College System Office, University of Kentucky.

Note: Short-term training programs of less than four weeks are ineligible for dependency allowances so participants need not fill out portions of the forms pertaining to same. Participants <u>are</u> eligible for a stipend of $75.00.

Also enclosed are several flyers detailing the first week's (May 10-14) workshops, to be held at various Community Colleges. Please post these notices where faculty will see them and also bring the workshops to their attention in any other way possible.

Note: Faculty planning to participate in the first week's on-community-college-campus workshop need not fill out application forms at this time but I would appreciate your being able to give me by next week an idea of how many plan to attend.

A CHANCE TO EXPLORE

THE HELP THAT T.V. AND VIDEOTAPE

MIGHT BE TO YOU

IN YOUR CLASSROOM

NEXT YEAR

* * * * * * * * * * *

WHERE: Paducah; Hopkinsville; Elizabethtown/Jefferson; Somerset; Prestonsburg/Hazard; Ashland Community Colleges

WHEN: The week of May 10th

WHO: This week's workshop is open to all faculty and staff interested in developing their opportunities to use video in teaching. Consultation will be available all week in the techniques of using portable television equipment in the preparation of learning segments. Instruction in production techniques will be telecast over the Kentucky closed-circuit network with follow-up sessions giving participants opportunity for hands-on experience using video equipment under expert guidance.

Q: Our college doesn't yet have closed-circuit and/or small systems TV equipment; is it possible for our faculty to participate?

A: Definitely yes! You are urged to travel to the nearest community college holding a workshop and are invited to participate fully in the activities of the program.

Q: Is this a workshop for media experts?

A: Definitely not! We hope that faculty from as many disciplines as possible will be involved in this May 10-14 short-term training program funded by an EPDA grant.

Q: Will I learn more details before May 10?

A: A member of the Community College System will be visiting your campus in the next 10 days and will provide more information.

MAKE YOUR PLANS NOW TO PARTICIPATE

UNIVERSITY OF KENTUCKY
COMMUNITY COLLEGE SYSTEM
LEXINGTON, KENTUCKY 40506

OFFICE OF THE VICE PRESIDENT

MEMORANDUM

TO: College Directors, University of Kentucky Community College System

FROM: Ridgely Park, Coordinator for Instructional Media R.Park

RE: EPDA Proposal

DATE: March 11, 1971

Attached is an outline of the current EPDA Proposal Modification. This format reflects the feelings expressed in the recent Directors' Meeting, the recommendations of the Instructional Resources Ad Hoc Committee and the consultation of Dr. Paul Owen, speaking for the Division of Media Services.

Contingent on your support, this would be our approach to HEW. May I have your reactions either by phone or note.

RP:jl
Attachment

ASHLAND, 1957; FORT KNOX, 1959; HENDERSON AND SOUTHEAST, 1960; ELIZABETHTOWN AND PRESTONSBURG, 1964; HOPKINSVILLE, LEXINGTON TECHNICAL INSTITUTE, AND SOMERSET, 1965; JEFFERSON, 1967; HAZARD, MADISONVILLE, MAYSVILLE, AND PADUCAH, 1968
COMMUNITY COLLEGE SYSTEM ESTABLISHED 1964

Summary of Modified EPDA Proposal

The project would now involve a two-week period of time, probably from May 10 to May 21. The first week would be open to the total faculty of each of the community colleges holding workshops on their own respective campuses with programs telecast the first three days via the closed-circuit network. A consultant would be available at each of the ten colleges wired for closed-circuit reception (the other four colleges would be welcome to send faculty to the TV-equipped college nearest them). Emphasis would be placed on utilization of the small systems video equipment with instruction in fundamentals of camera work, taping, lighting, graphics, audio, equipment maintenance, etc. Participants would be encouraged to handle and work with the video components and each college group would have as its project the production, on the last two days of the week, of a videotape representing an example of the type production feasible with small systems equipment.

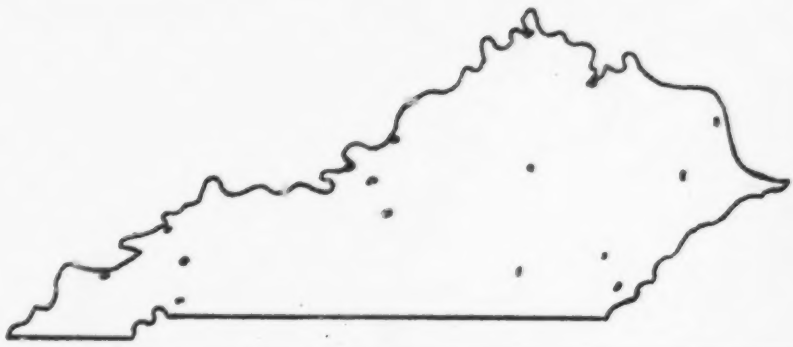
The second week would see selected participants from each college, about forty in all, brought to the Lexington campus. Activities would include an evaluation of the various tapes produced at the respective colleges, and an exploration of the criteria for good instruction via ETV and their application to the community college system. A panel of three nationally recognized consultants would meet with the participants midweek (hopefully these sessions might be videotaped for later distribution to the colleges). A day would be devoted to a study of the colleges' curriculum offerings as they might relate to video instruction and a final session would be devoted to an evaluation of the entire workshop.

Consultants during the first week's on-campus phase would be drawn, wherever appropriate, from amongst community college system staff, faculty and technicians. In many instances, outside consultants would be involved also. The second week's panel might consist of such notables as John Schwarzwalder, Richard Evans, and John Meaney.

This modified proposal would seem to have the advantages of involving the greatest number of community college faculty members, of giving practice with the equipment particular to each college, of emphasizing both the closed-circuit and the small systems, of giving concentrated in-service training to selected faculty who would be expected to lend leadership in the ETV field at their schools, of having a carry-over feature in the videotapes produced during the workshop, and in providing the most focus on the community colleges' curricula as it might relate to the closed-circuit system.

COMMUNITY COLLEGE SYSTEM
UNIVERSITY OF KENTUCKY
NEWSLETTER

May, 1971



ASSISTANT VICE PRESIDENT NAMED

The University of Kentucky Board of Trustees recently announced the appointment of Dr. Charles Wethington, Jr., as Assistant Vice President for the Community College System. Dr. Wethington, who has served as the first director of Maysville Community College, will primarily be responsible for academic planning and programming, and he will act for Vice President Stanley Wall in his absence. Dr. Wethington is a native of Casey County. He received his AB from Eastern Kentucky University in 1956, a Master of Arts degree from U.K. in 1962, and the Ph.D. in Educational Psychology from U.K. in 1965. He is a veteran, having served in the United States Air Force Security Service as a Russian crypto-linguist from 1957 to 1961. He became director of Maysville Community College in May, 1967, after serving as Acting Director of the Lexington Technical Institute. He is married to the former Judy Woodrow of Danville. They have two children -- Lisa, five, and Kennan, two.

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SPRING 1971 GRADUATES

School	Associate in Arts	Associate in Science	Associate in Applied Science	Certificate of College Studies	Total
Ashland	35	17	19	56	127
Elizabethtown	4	33	39	10	86
Hazard	12	7	1	11	31
Henderson	39	25	25	27	116
Hopkinsville	35	5	16	15	71
Jefferson	33	12	38	6	89
L.T.I.	--	--	57	--	57
Madisonville	1	--	2	19	22
Maysville	34	20	15	--	69
Paducah	45	20	38	--	103
Prestonsburg	47	--	7	28	82
Somerset	69	11	62	20	162
Southeast	24	--	11	17	52
Totals:	378	150	330	209	1,067
Graduates Spring 1970	381	115	238	270	1,004
Percent Increase or Decrease	1% dec.	30% inc.	39% inc.	23% dec.	6% inc.

FACULTY MEMBER PUBLISHES

Mrs. Barbara M. Conkin, a member of the Jefferson Community College Geology Department, has co-authored three recent publications along with her husband, Dr. James E. Conkin of the University of Louisville. Two of the articles appear in Micropaleontology, Vol. 16, No. 1 and No. 4, January 1970 and October 1970. The third article appears in an offprint from Compte Rendu be Congres Intern. Strat. Geol. Carbonif., Sheffield, 1967, Vol. II - 1970 - pp. 575-584.

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PRESTONSBURG TAKES MOUNTAIN DEW

The Seventh Annual Mountain Dew Festival ended with first place honors going to Prestonsburg Community College. Elizabethtown earned the second place position, Ashland was third, and Alice Lloyd came in fourth. Over 900 faculty and students from eleven two-year colleges attended this annual event. Miss Judy Wiley of Elizabethtown was crowned as the 1971 Mountain Dew queen. Winners of the talent contest were Elizabethtown, Alice Lloyd, and Hazard, placing first, second, and third respectively. Eighty-eight trophies were presented by Mrs. Catherine Shrewsbury, Coordinator of Student Affairs and Mr. Bobby Akers, PCC's Student Government President.

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MADISONVILLE REPRESENTED AT AECT

Madisonville Community College's librarian, Mrs. Helen Snider, attended the national conference of the Association for Educational Communications and Technology held recently in Philadelphia. More than 11,000 educators from throughout the United States and several foreign countries were in attendance at this week-long session. AECT is active in the systematic planning, application, and production of communications media for instruction.

* * * * * * * * *

NATIONWIDE JUNIOR COLLEGE RADIO

Miami-Dade Junior College has organized the first Junior College Radio Network designed to link together campuses which have "amateur band" broadcast equipment. The stated purposes of the network include: 1. to promote the hobby of amateur radio and to help individuals to become licensed; 2. to pass traffic between campuses; 3. to allow college students to discuss mutual problems with peers; 4. to assist students in securing information about other junior colleges in the United States. Miami-Dade is the headquarters for the network which broadcasts on twenty meters at a frequency of 14.317 Mc every Thursday during the months of September through June. Prestonsburg Community College, WA7DPO and Somerset, WA4MEX are included in the network.

FOUR-STATE INVITATIONAL INDEPENDENT TOURNEY

The Hopkinsville Community College basketball team under its coach, Eldridge Rogers, participated in the Four-State Invitational Independent Tourney at Kentucky State Penitentiary at Eddyville, Kentucky, March 13-28, 1971. Twelve teams participated in the tourney which was won by the Kentucky State Penitentiary team by a victory over Metropolis, 138 to 122.

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FOLLOW-UP FORM

As a result of the work of a follow-up committee last fall, a follow-up form has been mailed to all of the colleges. The form is designed to be given to graduating students and dropouts. An analysis of the responses should help each college and the System as a whole evaluate various programs and indicate what happens to community college students after leaving college.

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NATIONAL SPEECH HONORS GO TO PADUCAH

Paducah Community College has once again won top speech honors at the national level. Miss Susan Knight took third place in the Persuasive Speaking event at the National Junior College Speech Tournament at Florissant Valley Community College in St. Louis. The other members of the group attending the tournament all won either superior or excellent ratings. Mike Ramage received a superior in Informative Speaking. Excellent ratings were given to Sandy Bryan in Informative Speaking; Roger Karraker in Extemporaneous Speaking; Kenneth Johnson in Impromptu Speaking and Luther Ellis in Oral Interpretation. In the overall sweepstakes, with 85 colleges and 500 students competing, Paducah Community College placed seventeenth. The group was accompanied by their coach, E. J. Brady, who is the speech instructor at the college. Mr. Brady is a regional vice-president of Phi Rho Pi and was director of the Oral Interpretation event in the National tournament.

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DIRECTORS' MEETING

The Directors will meet at Barkley Lodge on May 17, 18, and 19. The first session will begin at 1:30 on Monday, May 17, and it is planned that the last session will adjourn at noon on Wednesday, May 19. The three-day conference of the directors and Community College System staff is to provide an in-depth discussion on the various issues and problems confronting the System.

WORKSHOP FOR COUNSELORS

A workshop for community college counselors is in the planning stage. As a first step, a questionnaire related to the duties of counselors has been sent to all of the counselors in the System. As the present time, a date has not been set for the workshop.

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HOPKINSVILLE'S SPRING FESTIVAL

A Spring Festival was held for the first time at Hopkinsville Community College on Friday, April 16, and Saturday, April 17. The Festival consisted of athletic competition and various events and student activities. Participants included Hopkinsville, Henderson, and Madisonville. The Festival was designed to offer community college students in the Western part of the state an opportunity to take part in a competitive get-together similar to Eastern Kentucky's Mountain Dew. Miss Judy Clark of Henderson was crowned queen of the Spring Festival, and Henderson's New World Singers won the talent contest. Hopkinsville was first place winner of the Festival based on total number of points followed by Henderson and Madisonville in second and third positions respectively. Mr. Eldridge Rogers, Director of Student Activities at Hopkinsville, who coordinated the events, has announced that next year's Festival will be held on Friday, April 14, and Saturday, April 15.

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EPDA TRAINING PROGRAM

Plans are in the final stages for the E.P.D.A. short-term training program. Beginning May 10, five-day workshops will be held at Paducah, Hopkinsville, Elizabethtown, Somerset, Hazard, and Ashland Community Colleges on the "Uses of Educational Television by Community College Faculty." Workshops, which will provide consultation and practical experience in using portable video equipment will be open to all faculty and staff. It is hoped that those colleges not yet equipped for instructional TV will send representatives to the nearest Community College holding a program.

The following week of May 17, approximately 40 faculty members drawn from all colleges in the System will attend a five-day training session at the UK campus in Lexington dealing with instructional television as it relates to community college curricula.

EXHIBIT 4

Workshop schedules and materials

Community College TV Workshops - Six Campuses
Proposed Format
May 10-14, 1971

May 10	9:00	General Intro/Housekeeping
	10:00	TV FEED - "CAMERA OPERATION"
	10:30	Discussion
	11:00	TV FEED - "BASIC SHOTS"
	11:30	Discussion
	12:00	Lunch
	1:30	TV FEED - "GOOD LIGHTING"
	2:00	Discussion
	2:30	Studio equipment orientation/demonstration
	4:30	Adjourn
May 11	9:00	Intro
	9:30	TV FEED - "GRAPHICS"
	10:00	TV FEED - "WORDS AND LABELS"
	10:30	Follow-up discussion
	11:30	Lunch
	1:00	TV FEED - "PRESENTATION TECHNIQUES"
	2:00	Studio hands on
	4:30	Adjourn
May 12	9:00	Supervised Studio Production Sessions
	11:30	Lunch
	1:00	Supervised Studio Production Sessions
	4:00	Adjourn
May 13	9:00-4:00	Independent Studio Production
May 14	9:00-4:00	Independent Studio Production

PRINCIPLES OF CAMERA MOVEMENT

PAN OR TILT

- The pan must be smooth
- The pan must be continously interesting
- The pan must be motivated

DOLLY, TRUCK OR ZOOM

- Only fast dolly movement has to be motivated
- Unmotivated fast dollying causes camera consciousness
- A slow dolly, if smoothly executed, often goes unnoticed, enen without special motivation
- A fast dolly will carry the spectator in breathless flight through space and add a strong dramatic emphasis to the action

PRINCIPLES OF CUTTING

- You must show the viewer what he wants to see when he wants to see it, and cause him no confusion in the process
- Don't cut too much
- Don't cut blindly. Try to watch all monitors at once.
- Don't cut between similar shots of the same subject. Exception - reverse-angle two shots (i.e. interview)
- Don't cut to an extremely different angle. The main thing is to be sure the subject is immediately recognizable and doesn't look like something else in the new shot.
- Don't cut on a pan
- Don't dissolve just for the sake of dissolving - look upon a dissolve as a special effect.

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The information in this pamphlet is adapted from a two-part article by Norman E. Salmons, Manager, Audio-Visual Service, Eastman Kodak Company, in the August and September, 1959, Volume 10, Issues 8 and 9 of The National Photographer, official publication of the Professional Photographers of America, Inc.

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PLANNING AND PRODUCING VISUAL AIDS

The methods of planning and producing visual aids described in this pamphlet are those in current use by Audio-Visual Service, Eastman Kodak Company. While the results meet Kodak's needs in a most satisfactory manner, other procedures may suit the needs of the other organizations.

A visual presentation usually falls into one of two broad categories. First, partial visualization in which something appears on the screen at only those times when graphic information or data are required to illustrate what is being said by the speaker. Usually, this type of visual is in the form of a graph, chart, or diagram. The second category is that in which there is always visualized on the screen something pertinent to what is being said by the speaker.

FIVE FORMS OF VISUALS

Within these two broad categories, a presentation can be put together by using one or more combinations of five different forms of visuals. The first of these forms is the picture sequence. In other words, a series of pictures telling a story.

The second is "words on the screen," a form which provides visual impact, in either brief summary form or telegraphic language, to what the speaker is elaborating upon verbally.

The third form is the symbolization of ideas — that is, setting a mood by symbolizing with either the abstract or a symbol rather than the factual.

Next, are charts and diagrams — the graphic data or information referred to earlier.

Finally, there is the "action sequence." This usually takes the form of a short motion-picture film clip inserted at the required place in what is otherwise a "still" presentation.

TEAM APPROACH

When people come into Audio-Visual Service with the problem of visualizing a presentation, we keep in mind that, although they are experts in many fields, — even, perhaps, photography — it does not necessarily follow that they have had much experience in planning visuals. Certainly, with the time and budget available, Audio-Visual Service could not hope to approach the

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specialist's knowledge in his particular field. So, instead of attempting a "writer-producer" approach to providing these people with visual aids, we use the "team" approach in order to produce a personalized talk for the individual.

For convenience, call this the "ABC Team." The team consists of three people: Mr. A, who is the authority on the subject matter and who presumably is familiar with the audience; Mr. B, the specialist versed in communication theory and practice and skilled in presentation procedure; and Mr. C, who is skilled in audiovisual production techniques.

The first thing that happens in the working of this producing team is for Mr. A and Mr. B to have a pre-planning conference. They first attempt to analyze the audience, keeping in mind the audience's background, related experiences, problems, prejudices, and knowledge of the vocabulary related to the subject to be discussed.

Next, they discuss Mr. A's aim. What is he attempting to do in making this presentation? To change an attitude? To help the audience in their ability to perform a certain thing? To present information factually in order to facilitate a decision on the part of the audience? Or to get them to take action on something? How about testing the audience both before and after the presentation, especially in the case of a training or teaching session?

VISUAL MEDIA

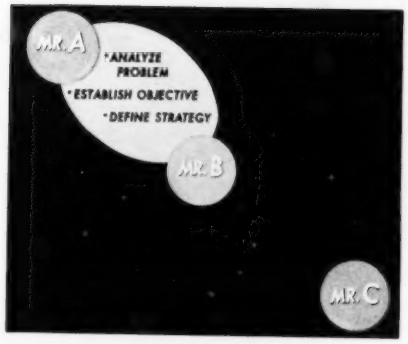
How about the meeting conditions? What is the size of the audience? How much time is available on the program; what is the character of the meeting room; and what are the other events on the program? What about the permissible budget to produce the visuals, and what is Mr. A's deadline as to when the visual package must be delivered to him? The answers to all of these questions with regard to the meeting conditions help form a plan as to what type of visual media will be used (Figure 1).

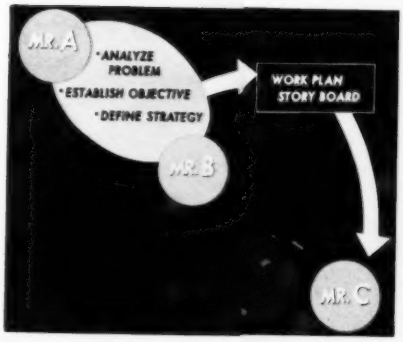
Basically, what Mr. A and Mr. B are accomplishing is analyzing the problem, establishing an objective, and defining the strategy.

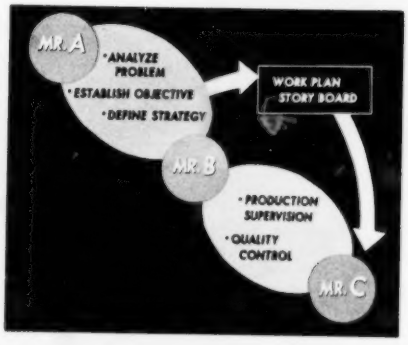
It is now up to them to devise a work plan that can be used by Mr. C and his staff for the actual production of the visuals. In some cases Mr. C works directly under Mr. B; therefore, production supervision and maintenance of quality control fall upon both.

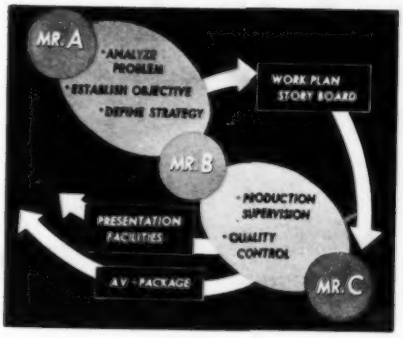
Figure 1—Cycle of the ABC team. This is also an example of the progressive disclosure technique of adding information to the screen through the use of a series of slides. Paper patches of various colors were used in the art work for "color coding."

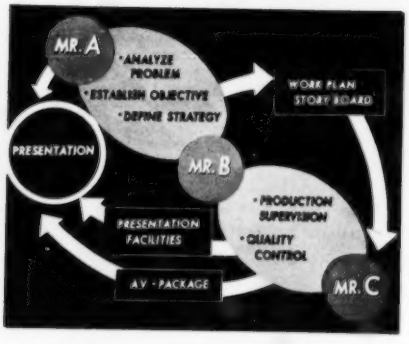
The Work Plan Story Board in the illustration is commonly called a Planningboard. *See next page.*











PLANNINGBOARD CARD

Perhaps the best way for Mr. A and Mr. B to communicate with Mr. C and his staff at this point is through the use of a planningboard card. This is a 4 x 6-inch card containing areas for certain information (Figure 2). Working together, Mr. A and Mr. B fill out a planningboard card for each visual. The lower part of this card is where they write in the idea continuity or summary of what will be said while that illustration is being viewed by the audience. In the rectangle on the left side, they sketch (roughly, to be sure) the major elements or components of either the art work or the photograph. The right side of the card contains production notes which are, in effect, instructions to Mr. C and his staff regarding details of the art work or photograph. Here they might place symbols designating long shot, extreme close-up, background color, etc. The upper-right corner of the card lists job number, illustration number, and any other information for production control.

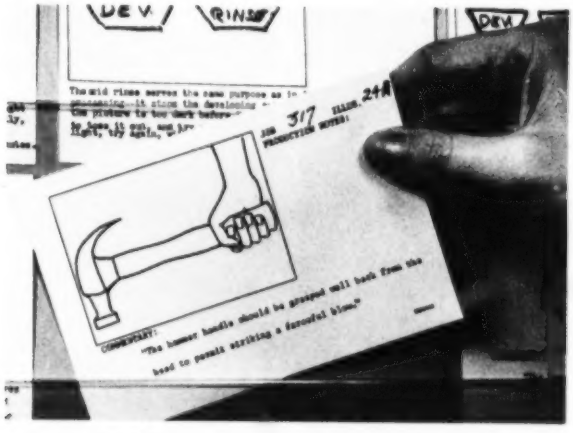


Figure 2—Planningboard card showing rough visualization of illustration; idea continuity at bottom; production notes at right; production control figures at top.

PICTURE STORY

After the cards are filled out, they are lined up in sequence on a 3 x 4-foot board, called a planningboard, and attached by means of strips of acetate channels (Figure 3). The arrangement of cards, called "an idea sequence," becomes the nucleus of the whole production. Everyone involved in the planning and production can consult the planningboard as the authority for content

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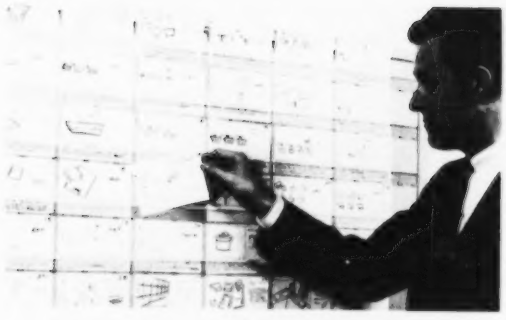

Figure 3 – Planningboard in use.

and sequence. At this point there is no need for an illustration list or a script. All the information is contained on the planningboard – a description and a sketch of the visual, and a summary of what will be said about the visual. This is, in effect, a plan for a picture story. Mr. A will "talk" from the pictures as they are shown.

The advantages obtained through the use of this planningboard system are many. First of all, it is of help to Mr. A in organizing the planning of his story. It is easier for the audiovisual people to work by this method instead of sitting down and trying to first write a script and then to visualize it paragraph by paragraph. The end result of the latter method is, in most cases, a slow-moving, poorly visualized presentation.

HELP TO PHOTOGRAPHER

From the production viewpoint, the planningboard is a great help. Instead of the photographer merely receiving an order for "a photograph of a gizzmo," through the planningboard system the photographer becomes familiar with the entire story line. He sees how each illustration relates to others in the sequence and has full information as to how each individual picture will be discussed. In addition, the planningboard card forces Mr. A to clear up any fuzzy thinking with regard to actual content of each illustration. This practically eliminates the need for reshooting.

At any time during the actual production of the story, Mr. A can utilize the planningboard in "talking" through his presentation for either his own evaluation or that of someone he may bring with him for the purpose. This does not interrupt production, so that the polishing of the talk can be done simultaneously with the actual production of the illustrations.

PRODUCTION

(Numbers in parentheses refer to sources of materials, listed on back page.)

THREE-DIMENSIONAL TITLE LETTERS

Let's turn now to some of the methods and gimmicks that can help in producing these personalized, visualized talks inexpensively and within an extremely short production time.

We get a lot of mileage out of three-dimensional letters. (1) They are white, ceramic, block letters available in a number of styles and sizes. They are relatively inexpensive and can be used indefinitely.

Easiest to use are those which have no pin or fastening on the back. Place them on colored-paper backgrounds and copy the layout vertically. Usually the best background colors to use are blue, dark green, rust, brown, or dark red. The aim is to achieve contrast between the white letter and a pleasing, soothing color in the background. The brighter, lighter colors not only reduce this contrast but, in some cases, produce a dazzle effect as the eye scans the screen.

The block-letter layout is illuminated with a single spotlight with focusing snoot. The best effect is achieved if this light source is placed so that it illuminates the letters from the upper left. This produces a sharp-edged shadow at the lower right of each letter. The three-dimensional effect so obtained is far more pleasing and less static than evenly illuminated block letters or flat art work (Figure 4).

The block letters are extremely flexible and many variations of background can be employed. We use the letters on top of both black-and-white and color photographic prints, as well as art work that has been specially planned for this use.

By placing the letters on a sheet of glass that has been propped up seven or eight inches away from the background material, it is possible to control independently the level of illumination on the letters and that on the background photography or art. This allows us to emphasize the text and subdue the background illumination wherever required (Figure 5).

Figure 4 – Ceramic block letters.

Figure 5–Text emphasis, background subdued.

COLORED LIGHT ON TITLE LETTERS

The use of colored gelatin over the spotlight permits infinite control of the use of colored light falling on the white letters. This technique is especially effective if a piece of black velvet is used for the background so that the appearance is that of colored letters suspended in a void. Using several spotlights with various colored gels, coming from different directions, provides a blend of colors that is also effective.

The block letters can also be used to label drawings or other art work. For still more effective art work, however, we make use of pseudo three-dimensional art work by cutting out the drawing and blocking it away from the background paper with a few of the letters (Figure 6). This provides the same feeling of depth for the drawing as for the letters.

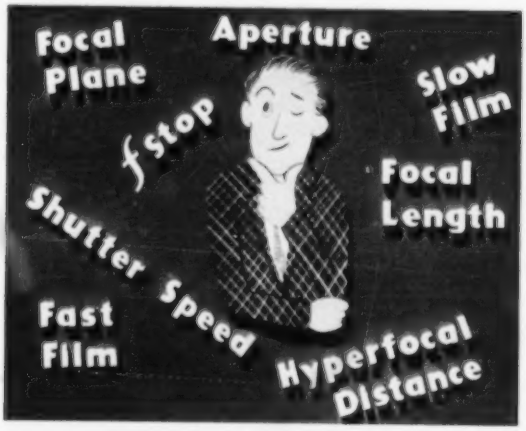

Figure 6–Ceramic block letters in combination with cut out art work blocked away from background. Notice the impression of depth.

PROGRESSIVE DISCLOSURE

In compiling lists, it is best to add one line at a time to the list — that is, one line to each slide in a series — until the list is complete (see Figure 1). This has several advantages. It is easier for the audience to assimilate one thought at a time as it is added to the preceding idea. This system also keeps the audience from getting ahead of the speaker by reading ahead of him. The procedure also has the effect of stepping up the pace of the

presentation by not having one slide on the screen for the length of time required to discuss a whole list of items.

In actual practice, we copy the list backwards as follows: First we set up the entire text to compose the layout more accurately to the 2:3 ratio of a 35mm slide. Then, after each picture is exposed, we remove one item from the list and, without moving copy or camera, make the next slide, and so on.

Still another way that attention can be kept on each line of a list as the speaker progresses is to highlight each line in turn and, at the same time, subdue the lighting over the balance of the layout area by means of barn doors on a spotlight.

OUTLINE MAPS

Because we often have the problem of showing the geographic locations of places, people, or things, outline maps are stock items in our studio. Suitable maps of cities, states, countries, or the world can be procured from many stationery stores. We make enlarged photographic prints from these outline maps, reversing the tones in the process.

The end result is a mounted print approximately 16 x 20 inches in size, with white lines on a solid black background. Ordinary map pins or punched-out solid dots of colored paper can then be used to locate the various points on the map. We find that the brighter, lighter colors, such as white, yellow, orange, and red, are best from a visibility standpoint. These colors contrast nicely with the black background of the map (Figure 7).

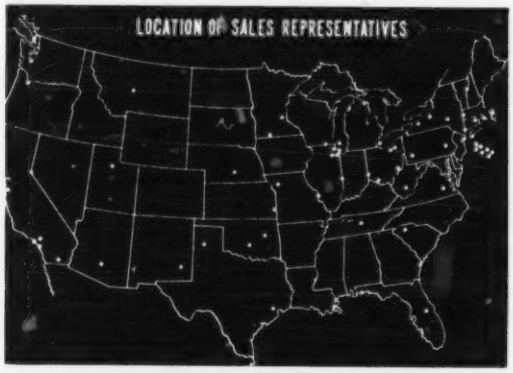

Figure 7—Photographic enlargement of white on black outline map. Dots are in bright colors, caption at top is made with gummed-paper letters. (Transfer letters are also excellent for this purpose.)

OTHER LETTERING METHODS

There are some lettering systems available that can save a great deal of time — hence, money. (2) One of these is Letraset Instant Lettering. These letters are transferred by a burnishing technique. Another system makes use of gummed-paper die-cut letters. Both are available in various sizes and styles and in black or white. They are especially adaptable to the labeling of charts, graphs, diagrams, flow charts, and organization charts, and they can save a great deal of time compared to the use of hand lettering.

As with block letters, the paper letters show up best when contrasted against paper backgrounds of the darker, well-saturated colors.

The available sizes of the transfer or die-cut letters fit in very nicely with a standardized size of prepared art work. Although the over-all size is not critical, it is important to keep in mind that the 35mm slide area has a 2:3 ratio It has been found that a 6 x 9-inch "critical" area works out very well. By preparing the art on a 10 x 12-inch piece of Color-Aid or Color-Vu (3) type of paper, we have a good-sized "safe edge" surrounding the art work, and this facilitates both handling and eventual copying. For good legibility, no letter or character should be less than 1/4 inch high when working to this 6 x 9-inch size of art.

Upon completion, the artwork is mounted on a 10 x 12-inch piece of chip board and protected with a piece of transparent acetate hinged at the top edge.

Standardization of art work is of help to the artist because he has a better mental picture of how line-widths and characters will appear in the final projected image. Preparing all flat copy to a standard size also makes for more efficient copying under the camera. The outside 10 x 12-inch dimension allows filing of art work in conventional letter-file drawers, thus conserving space and making it extremely easy to locate a particular piece of art through the use of a filing catalogue.

The hot-press lettering device (4) is another valuable piece of equipment in the preparation of art work for visuals. By printing on transparent overlay cells, it is possible to combine any caption with any art work (some of which may already be in existence in the files). The hot press is especially useful for producing presentations bilingually. To produce a talk in both English and Spanish, for example, we use the same basic background of art work in both and merely flip down alternately two different language cells printed for each piece of art.

CASUAL-STYLE ART

One of the lowest-cost methods for producing colored art work utilizes colored chalk (5) on a moderately rough-surface black background paper. By their very nature, these materials produce a result resembling a blackboard and therefore lend themselves to an extremely casual style of finished art (Figure 8). The blackboard style is not adaptable to all types of presentations, of course, but, for such applications as training sessions, it seems to tie in very nicely. This style is especially adaptable for extremely low-budget and "quickie" productions.

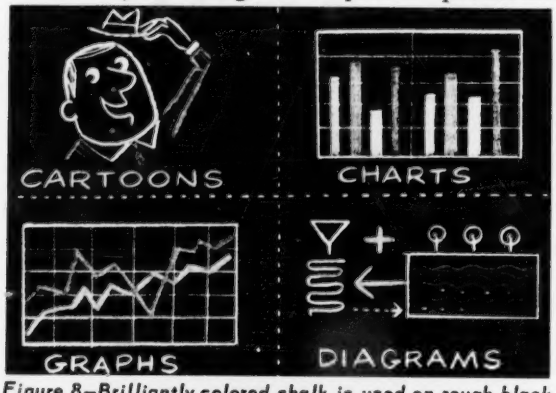

Figure 8—Brilliantly colored chalk is used on rough black paper for low-budget, casual art work.

COLOR VERSUS BLACK-AND-WHITE

While the majority of the transparencies that we produce are in color, we are occasionally called upon to make black-and-white slides for one of two major reasons. The first of these is the time element. The most common situation is that of someone who has a set of color slides made sometime in the past; now he wishes to have the existing sequence modified in order, for example, to incorporate last-minute developments; he asks us to produce, in only the few hours available, the art work and transparencies required.

Negative Slides

A quickie technique involves the use of typewritten titles or text, or art work drawn with black India Ink on white drawing paper. The copy is then photographed on a high-contrast film, such as KODAK High Contrast Copy Film or KODALITH Ortho Film, Type 3 (35mm x 100 ft), and processed for maximum contrast. It is this film — the negative — that is used as the actual slide.

This not only saves an entire step of reversal, or printing to a positive, but, in addition, by using a reversed transparency, both increases the effectiveness and improves the legibility of the slide. Furthermore, it eliminates the large, bright, white areas on the screen, with their consequent glare, as well as the eye strain resulting from viewing a number of transparencies of the high-contrast "positive" type in a darkened room.

Adding Color to Black-and-White Slides

In order to make these black-and-white negative slides blend with existing color transparencies in a presentation, we color them with transparent water-color dyes, such as Webster Photocolors. (6) Of course, it is not necessary to color each character or line separately, because no color will show where there is a maximum density. A dye is merely swabbed over the entire transparency with a small brush or a piece of cotton. Or, with the help of a magnifying glass, or loupe, and a small brush, it is possible to color different areas selectively if we wish to color-code or emphasize certain lines or areas.

The second reason we sometimes want to use black-and-white slides (with or without color added) is for partial visualization. Where visuals consist primarily of text, charts, and diagrams, this high-contrast technique can be used. It is often desirable to have the room lights partially on (preferably in the rear half of the room) and to project visuals of this type on the screen as the need arises, with the screen blank between the occasional slides. This eliminates the problem of having room lights going on and off so that the audience never quite becomes adapted to either light or dark.*

COLOR FROM BLACK-AND-WHITE

Perhaps you are interested in a method for producing quickie "color" slides from existing black-and-white file prints. Take, for example, a stock picture of some object, such as a manufactured product. We cut out around the outline of the product and mount this cutout portion of the photograph on a piece of colored background paper. Required labels, arrows, etc, can then be added by using the paper die-cut letters or one of the conventional stencil lettering systems. By copying this setup on color film, we can produce very quickly what many people interpret as a color slide of the original subject. This, of course, is especially true where the original subject is a piece of machinery or equipment that is actually finished in shades of gray or chromium.

*For further information about negative slides, request a copy of Kodak Pamphlet No. S-26, Reverse-Text Slides from Black on White Line Artwork, from Eastman Kodak Company, Department 412-L, Rochester N.Y. 14650.

MATERIAL SIMPLIFICATION

As is true in many companies, we have brought to us for conversion into slides a great deal of material of an extremely complicated nature. We must work very closely with the people supplying this kind of material, in order to help them simplify the subject content for use on the screen. One simple example might be the conversion of a series of seven- or eight-digit figures into a figure representing one or two decimal places. This not only saves space and time in the preparation of the art work but, still more important, makes for easier and quicker assimilation on the part of the audience.

Another problem is that concerning bar and line graphs where the individual has original copy involving extremely fine details and grid lines. Instead of copying this original material to produce a completely illegible and useless slide, it is most important to suggest possible methods of simplification and of remaking the chart or graph. This is as important as the actual production.

As a matter of fact, it is a good idea to maintain a file of samples illustrating such simplification, along with examples of "positive" versus the reverse type of high-contrast black-and-white transparencies.

ILLUSTRATED SCRIPT FOR LECTURE AID

In addition to the consultation and production service that we perform for Mr. A, we may also have the responsibility of preparing material that will assist him in making the best possible presentation of the material. For this, we can use either of two methods, both of which involve converting 35mm transparencies to small black-and-white prints as follows: First, place 20 of the 35mm slides (in ready-mounts or glass-bound) on an illuminator at a time; copy them on 4 x 5-inch black-and-white film; then enlarge the negatives on 8 1/2 x 11-inch or 8 x 10-inch enlarging paper.

One system involves cutting out each of the 20 prints per sheet and pasting them in the left-hand column of a preprinted 8 1/2 x 11-inch manuscript form (Figure 9). The commentary for each of the illustrations is typed on the right side of the page. Each slide change can then be indicated by a red dot imprinted, with the help of a lead-pencil eraser and a red-inked stamp pad, right over the exact word where a slide change is desired. If a remote-controlled projector system is not being utilized, a second copy of this script can be supplied the projectionist for complete co-ordination between the speaker and

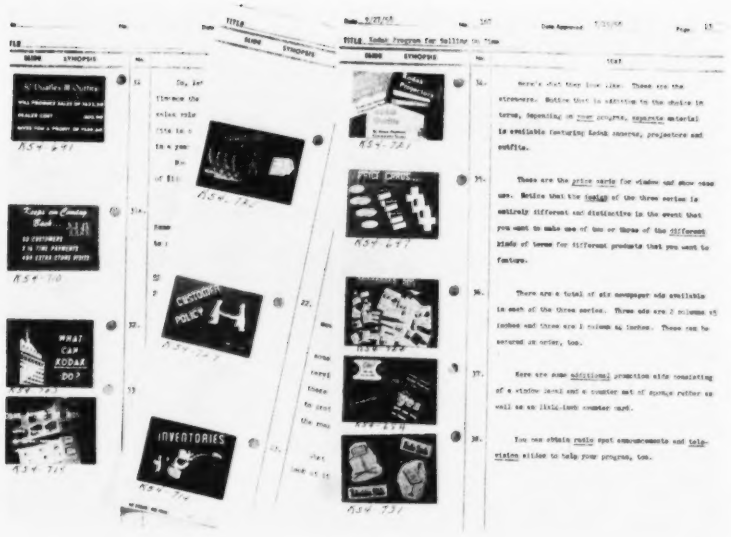

Figure 9--Sample manuscript pages showing black-and-white photographic prints of color slides in left-hand column of printed script form. Commentary appears on right side of page with red spot beside picture indicating slide change. If remote-controlled projector system is not being utilized, a second copy of script can be supplied to projectionist for complete coordination of presentation.

projectionist. This illustrated manuscript is used where the speaker feels it is necessary for him to read his presentation.

For the speaker who wishes to "talk-from-the-screen," we can take the same 8 1/2 x 11-inch sheets with 20 slides each, and spiral-bind them into a book for use by the speaker at the lectern. This system allows him to be oriented at all times with regard to what is on the screen and which illustration is coming up next. You will find that a specialist in a particular subject, who has been through the planningboard system and has become completely familiar with the slide sequence, can put on a completely well-paced slide talk in this manner.

This, then, is a summary of some of the techniques you can employ in the planning and production of your "low-budget" visual presentations. Without a doubt, there are other ways to accomplish this end, but this is the system that has solved the problems in connection with some in-plant AV production services.

As stated at the outset, the approach described here is suited to the needs of the Eastman Kodak Company. This service is provided only to inside-company clients.

SOURCES OF MATERIALS

(1) DIMENSIONAL LETTERS

Mitten Display Letters: Mitten's Display Letters, 39 West 60th Street, New York, New York 10023; 325 Minna, San Francisco, California 94103.
Hernard Letters: Hernard Mfg. Company, 21 Sawmill River Road, Yonkers, New York 10701.

(2) LETTERING SYSTEMS

Chart-Pak: Chart-Pak, Inc., 4 River Road, Leeds, Massachusetts 01053.
Varigraph: Varigraph, Inc., 1480 Martin, Madison, Wisconsin 53701.
Leroy Lettering Set: Keuffel & Esser Company, 15 Park Row, New York, New York 10038.
Wrico: The Wood-Regan Instrument Company, 184 Franklin Avenue, Nutley, New Jersey 07110.
Letraset Instant Lettering: Arthur Brown & Bro., Inc., 2 West 46th Street, New York, New York 10036.
Fototype: Fototype, Inc., 1414 West Roscoe Street, Chicago, Illinois 60657.
Justowriter: Friden, Inc., 97 Humboldt Street, Rochester, New York 14609.
Prestype: Prestype, Inc., 194 Veterans Boulevard, Carlstadt, New Jersey 07072.

(3) ART CONSTRUCTION PAPERS

Color-Aid, Color-Vu, True-Tone: Lewis Artists' Materials, Inc., 18 East 53rd Street, New York, New York 10022; Arthur Brown & Bro., Inc., 2 West 46th Street, New York, New York 10036.
Day-Glo: Switzer Bros., Inc., 4732 St. Clair Avenue, Cleveland, Ohio 44103.

(4) HOT PRESS

Tel-Anima Print, Hot Press: S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue South, New York 10016.
Kensol Hot Press: Kensol-Olsenmark, Inc., 40 Melville Park Road, Melville, Long Island, New York 11749.

(5) COLOR PENCILS FOR LETTERING, ILLUSTRATION

Prismacolor: Eagle Pencil Company, 375 Park Avenue, New York, New York 10005.

(6) WATER COLORS

Synchromatic Transparent Water Colors: B. Aronstein & Company, 41-02A 162nd Street, Flushing, New York 11358.
Webster Photo Colors: Webster Bros. Laboratory, R.R. 3, Box 41, Lake Villa, Illinois 60046.
Day-Glo: Switzer Bros., Inc., 4732 St. Clair Avenue, Cleveland, Ohio 44103.
Luma Water Colors: Steig Products, Randolph Road, Howell, New Jersey 07727.
Designers Color: (Windsor Newton, Grumbacher) Arthur Brown & Bro., Inc., 2 West 46th Street, New York, New York 10036.

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Motion Picture and Education Markets Division

EASTMAN KODAK COMPANY • ROCHESTER, N. Y. 14650

Planning and Producing Visual Aids
Kodak Pamphlet No. S-13

3-71-Reprint-AF

LEGIBILITY—ARTWORK TO SCREEN

Most visual presentations that make use of projected material include titles, diagrams, charts, and statistical or graphic data. To be useful, such projected visuals must be legible for the entire audience. Among the factors that influence legibility are the physical dimensions of the letters, lines, and symbols seen on the screen.

This pamphlet is for the person who prepares graphic material that will be converted into projected images or who plans, orders, or uses such materials. The pamphlet will show that:

1. Artwork can be planned and executed to make the visuals legible when projected.

2. There are worthwhile advantages in establishing uniform sizes for artwork and making these sizes standard.

LEGIBILITY REQUIREMENTS

To be legible, lines, letters and symbols must contrast adequately with the background, of course. In addition, there must be distinct separation of tones and the colors selected should be strong and attractive.

Letters and symbols should be bold and simple, with no small openings that will tend to fill in when projected. All such elements as lines, letters, symbols, and figures, must be big enough to be seen easily by everyone in the audience. Therefore, these elements must be at least a certain minimum size on the screen, this size depending on the height of the projected image and its distance from the farthest viewer.

In typical viewing situations—screen-to-viewer distances ranging from short in small conference rooms or in homes, through medium in class and meeting rooms, to long in large auditoriums and theaters—the maximum viewing distance should be about 8 times the *height* of the screen image. Or, to put it another way, if the projected material is legible for the farthest viewer, who is seated 8 times the image height from the screen, it will be legible for all average members of the audience. Therefore, this maximum viewing distance (expressed as 8H) can be used in determining the minimum size of significant detail in the material to be projected.

Testing Existing Material for Legibility

When material that was not designed for such use (printed graphs, charts, etc) is to be converted to transparencies for projection, any question of legibility can be answered by using the image-height relation. For 8H viewing, legibility can be judged by looking at the material to be copied from a distance 8 times its height. For example, consider a printed table that is to be copied for projection. If the table is 3 1/2 inches high, it should be viewed from 8 times that height (28 inches) to see if it is readable. If it is, it should be suitable for copying and projection.

The same principle applies to larger work. A wall chart or a map 4 feet high should be legible at a distance of 32 feet if it is to be acceptable as a projected image for 8H viewing. If the material is not legible at the test distance, strengthening lines or redrawing may be necessary. Another possibility is to utilize the technique of "progressive disclosure," presenting portions of the whole as successive images.

It is a fallacy to believe that a large transparency, of itself, improves legibility at practical viewing distances. Transparency size is not a determining factor; it's the size of the detail on the *screen* that is significant. If letters on a 4-foot projected image are to be legible at 32 feet (8H), they must be at least 1 inch high on the screen whether projection is from a 2 x 2-inch slide, a lantern slide, or a 10-inch-wide transparency on an overhead projector.

ADVANTAGES OF STANDARDIZATION

Layout and Preparation

We have indicated that a minimum size for details must be established to meet legibility requirements. But legibility is not the only requirement for effective communication; flexibility to allow emphasis and pleasing design are of nearly equal importance. Therefore, it will be wise to standardize on at least three letter sizes to provide proper treatment and variety of titles—primary, secondary, and tertiary. The use of more than three sizes, all larger than the recommended minimum, allows even greater variety in artistic freedom. Of course, standardization of letter sizes is practical only when the format and overall size of artwork are also standardized.

Cost Reduction

Uniform sizes can reduce costs. One advantage is that the artist can work with a few standard, readily available sizes of type, pens, brushes, and guides. He can quickly develop a feel for the size of lettering and artwork elements that will produce legibility. Therefore, standard-size artwork becomes easier and faster to prepare than the alternative—an assortment of various sizes and shapes. Standard sizes simplify the stocking of mount boards and construction paper; damage from handling of large and odd-size material is minimized. Making the artist's and photographer's jobs easier can increase productivity without increasing cost.

A standard size for artwork and mount, and a specified location for the artwork on the mount, can speed the photography and consequently increase the photographer's output. Working with artwork and mounts of random sizes and formats, the photographer must repeatedly adjust the camera-to-artwork distance, the lighting, the focus, and the exposure. *If* the mounts are all the same size, *if* the artwork is of the same dimensions on every mount and is in an identical location on each mount, and *if* provision is made for placing each mount in a precise position on the copy-stand, it can be possible for the photographer to set lights, camera distance, focus, and exposure, only *once* for each complete *assignment*, rather than once for each individual piece of artwork.

Storage and Retrieval

Adopting a uniform 10 x 12-inch mount size—see below—offers savings in cost and time. Storage of this size requires no expensive equipment of odd dimensions; letter-size office filing cabinets will serve. Artwork can be stored on edge, and segregated into categories with standard separators. The material is readily accessible; the possibility of damage or loss is reduced.

RECOMMENDED SIZES AND FORMATS

It should be possible to specify a single standard size for 80 to 90 percent of all new artwork. If a secondary standard size can be made to accommodate most of the rest, non-standard materials can be rare exceptions.

Mount Size

The recommended primary standard for the cardboard mount is 10 x 12 inches. The artwork sizes suggested in this pamphlet, and the formats we specify for typewritten copy (page 3) will fit onto this size mount. It accepts the common 8 x 10-inch photographic print. The mount allows a margin outside of the copy area to provide for safe handling, pin registration holes or field marks for camera alignment, production notations, and attachment of flip-in elements or other overlays.

Artwork Format Sizes Within the 10x12-Inch Mount

Format	Recommended Size (in inches)
35mm Slides	9 3/8 x 6 1/4
126 Slides	6 1/4 x 6 1/4
16mm Movies and Filmstrips	8 3/4 x 6 1/4
"Safe TV Title Area"*	5 3/4 x 4 1/4

If these format-size recommendations are adopted, it is only necessary to observe one minimum size requirement: for legibility of letters and of any significant artwork detail at 8H viewing distance, the letter or detail within the format area should have an absolute minimum size of 1/8 inch. The sizes listed above are the information areas, that is, the areas that will appear on the screen. The "good" or "neat" area of the artwork, including the background, must fill a space somewhat larger than the information areas, if background edges are not to show when the visual is photographed. It is good practice to extend the "good" or "neat" area *at least* 1/2 inch on all sides beyond the information area.

Non-Standard Materials

Whenever it is not feasible to employ the standard artwork sizes we have recommended, determine minimum letter size simply by dividing the artwork height by the appropriate factor below.

Viewing Distance	Divide by
2H	200
3H— 4H	100
5H— 8H	50
9H—12H	32
13H—16H	25

NOTE: This information has been simplified to minimize complex mathematical functions that often yield results that are impractical for the purpose (an artist would hardly be expected to produce letters exactly 3/64-inch high).

*See page 4.

For example, assume a 35mm slide is to be projected onto a screen 4 feet high in a room where the last row of seats is 48 feet from the screen. Assume also that the information area on the artwork is 8 inches high. Divide the screen-to-last-row distance (48 feet) by the screen height (4 feet) to get a viewing distance factor of 12H. The list above specifies that for 12H viewing the artwork height should be divided by 32. Dividing 8 inches (the artwork height) by 32 yields a minimum letter height of 1/4 inch. If the viewing distance factor in the situation were 4H, we would divide 8 by 100, obtaining 0.08, or 3/32 inch (a table of fractional equivalents is helpful here) and would make the letters 1/8 inch high, as the nearest practical larger size.

Sizes of Letters, Symbols, and Lines

Letter size is specified as the height of the letter *excluding ascenders or descenders* (the "tails" on p's, q's, b's, etc). When determining letter size or specifying it for artwork, measure the smallest letter to be used.

In no case should the specified minimum size be construed as a restriction on the use of larger sizes. Bolder or bigger treatment is often advantageous—e.g., to increase emphasis and strengthen impact.

When printer's type is being considered or specified, characters on a printed proof should be measured. Point sizes can be misleading; 18-point type may be suitable for capital-letter copy, but the same copy in lowercase can require the use of 24-point type. Type faces also vary; 9-point might be suitable in one style, but not in another.

Dry transfer lettering systems (Deca-Dry, Letraset, Prestype, etc) provide sheets of letters that can be transferred to the artwork by burnishing. A wide selection of type styles is available in different point sizes, and most art supply stores have catalogs showing the letters in actual size.

Legibility of Typewritten Copy

If the artwork information area to be used is 6 1/4 inches high and the legibility requirement is for 8H viewing, pica type in all capital letters is the smallest acceptable size. Furthermore, because of the relatively poor readability of such type, it should wherever possible be used for minor labeling only. (Use of pica caps for text blocks, and long or important captions should be avoided.)

It is desirable to overcome these limitations, because a typewriter offers one of the simplest and quickest means for producing legible copy. All that is required is the use of a smaller information area, and close-up photography to include only this area. It is recommended that typewritten copy be restricted to a space 2 7/8 inches high, and 2 7/8, 3 7/8, or 4 3/8 inches wide, for 1:1, 3:4, or 2:3 proportions respectively. The 2 7/8-inch height provides 8H legibility for all copy from standard typewriters, including lowercase elite type, yet it offers a large enough area for direct artwork for simple charts, graphs, and diagrams.

For the 2 7/8-inch-high format, copy should be limited to not more than nine double-spaced or 17 single-spaced lines. Maximum line length for elite type is 35, 46, or 52 characters (for the three area widths). For pica type, corresponding line lengths are 29, 39, and 43 characters.

SPECIAL APPLICATIONS

Wide-Screen and Multiple-Screen Images

Artwork elements for wide-screen and multiple-screen images should be sized in the same way as art for conventional images—the format *height* divided by the distance factor. However, any proposed use of wide-screen and multiple-screen images must be examined for purpose. When the reason for using wide-screen or multiple images is to produce an "in-the-picture" feeling, only the center 50 percent of the wide-screen image width should be used for information. (The "in-the-picture" sensation is achieved by having the viewers close enough to make scanning the ends of the image difficult.)

Long-Distance Viewing (Large H Factors)

Material for small rear-projection cabinets, used in exhibits or point-of-sale situations, often is viewed from greater-than-normal distances. For applications of this type, a projected image as small as 8 inches in height may need to be readable at distances up to 20 or 25 feet (approximately 30H). In such a case, lettering should be at least four times larger than the minimum for 8H viewing. (For an artwork information area 6 1/4 inches high, the minimum letter height should be 1/2 inch.) Remember, however, that rear-projection cabinets used in study carrels will probably be viewed at only two or three times the screen height, and that artwork for these carrels can be sized to 2H or 3H requirements.

Television

Television images are frequently viewed at relatively great distances. For example, an image only 12 inches high (on a 21-inch picture tube) may often be viewed at a 16-foot distance (16H) in the home or in a classroom. Therefore, when material is being prepared for such use, legibility requirements for the comparatively great viewing distance must be considered.

In addition, some area of the original transparency will be lost in the television chain and in the receiver. The amount lost is not always the same; it will vary with such things as receiver adjustment and line voltage. To assure minimum loss, any essential information must be confined to a central area, as indicated on page 2 (even so, the "good" or "neat" portion of the art should extend to an area 9 1/2 x 7 3/8 inches). (Lettering height should still be based on the 6 1/4-inch artwork height and on the calculated viewing distance.)

If art is to be used for both TV transmission and regular optical projection, the lettering and title area should be designed to meet the TV requirements. When the material is being photographed for an optical-projection slide, an extreme close-up can be made so that unwanted background will be eliminated.

Additional information helpful to those who plan, prepare, or use projected visuals is contained in other Kodak publications. You may want to write for these two: *Kodak Publications List—Audiovisual and Motion Picture* (MPE-1-01), which is a complete listing and order form for Kodak AV literature—and technical pamphlet S-22, *Effective Lecture Slides;* single copies of either are available without charge from Dept. 412-L. The data books S-8, *Producing Slides and Filmstrips* ($1.25), and S-21, *Basic Titling and Animation* ($1.95), can be purchased from your dealer in Kodak products, or ordered directly from Dept. 454 at the address below. (Include any applicable state or local taxes with your remittance. Prices are subject to change without notice.)

Motion Picture and Education Markets Division

EASTMAN KODAK COMPANY • ROCHESTER, N.Y. 14650

11-70-H-Reprint
Printed in the United States of America

Community College ETV Workshop - U.K. TV Center

(Taylor Education Building)

May 17-21, 1971

Monday, May 17

9:00	General Introduction
10:00	View tapes produced previous week - critique
11:00	Coffee break
11:15	View tapes produced previous week - critique
12:00	Lunch
1:30	Roger Fransecky - Visual Communication
3:30	UKTV and the Community Colleges
4:00	Adjourn

Tuesday, May 18

9:00	Televised Instruction - The Faculty Experience
9:30	Rabel Burdge, U.K. Department of Sociology Videotape Viewing and Discussion
10:30	Coffee break
10:45	Michael Adelstein, U.K. Department of English Videotape Viewing and Discussion
12:00	Lunch
1:30	William Lyons, U.K. Department of Political Science Videotape Viewing and Discussion
2:30	A Videotape Sampler - Special Materials for Potential Classroom Use - Videotape Viewing and Discussion
4:00	Adjourn

Wednesday, May 19

9:00	Educational Television - The Wider Picture
9:30	John Schwarzwalder - Educational Television: Historical Perspective and Present Status
10:30	Coffee break
10:45	Richard Evans - Television in Higher Education: Research and Opinions - Fact and Fancy
12:00	Lunch
1:30	Ronald Stewart - The Kentucky Closed Circuit System: How It Operates
2:00	John Meaney - Electronic Networks in Education: A Farther View
3:00	Panel: John Schwarzwalder, Richard Evans, John Meaney, Ronald Stewart, Paul Owen - Panel and Participant Discussion
4:00	Adjourn

Thursday, May 20

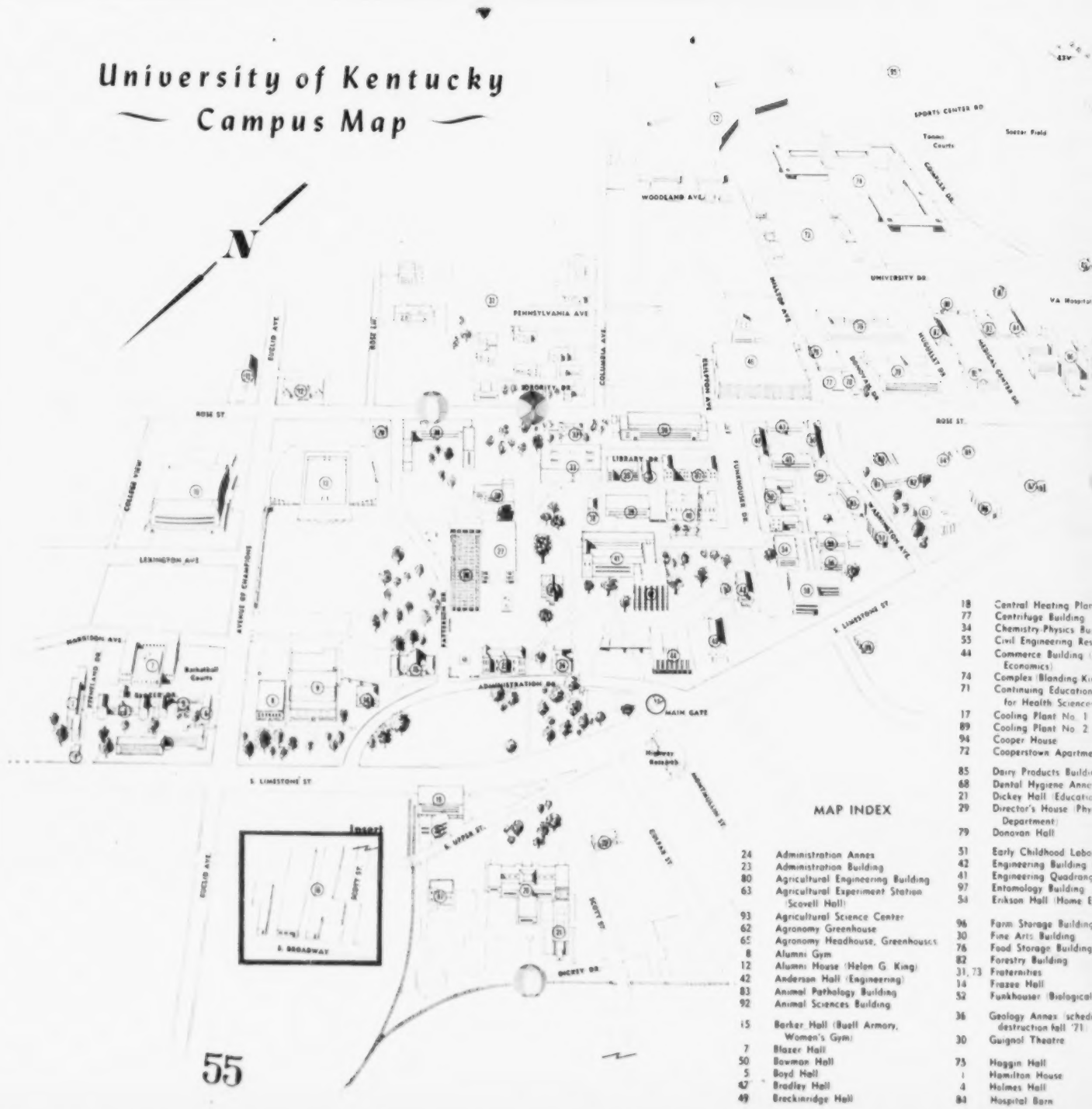
9:00	Instructional Television and the Community College Curriculum
9:30	Discussion Groups - How TV Can Fit
10:15	Coffee break
10:30	Planning Groups - What Programming Do We Need and Want
12:00	Lunch
1:30	Priorities and Problems - Where Do We Go from Here - Discussion
2:30	Resources - Community College Administration and Staff - Discussion
3:30	Adjourn

Friday, May 21

9:00	Educational Television and the University of Kentucky Community Colleges - A Summary
10:00	Coffee break
10:15	Discussion Groups
11:30	Recommendations
12:00	Lunch
1:30	Workshop Evaluation
2:30	Summary Details
3:00	Adjourn

MINI
MAP
UNIVERSITY of KENTUCKY
34
PR-SP 134 (Rev.)
April 1971

University of Kentucky
Campus Map



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94 Cooper House
72 Cooperstown Apartments

85 Dairy Products Building
68 Dental Hygiene Annex
21 Dickey Hall (Education)
29 Director's House (Physical Plant Department)
79 Donovan Hall

51 Early Childhood Laboratory
42 Engineering Building (Anderson)
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97 Entomology Building
54 Erikson Hall (Home Economics)

96 Farm Storage Building
30 Fine Arts Building
76 Food Storage Building (K-Lair Grille)
82 Forestry Building
31, 73 Fraternities
14 Frazee Hall
52 Funkhouser (Biological Sciences Building)

36 Geology Annex (scheduled for destruction fall '71)
30 Guignol Theatre

75 Haggin Hall
1 Hamilton House
4 Holmes Hall
84 Hospital Barn

61 Insectary

6 Jewell Hall
39 Journalism Building (Enoch Grehan)

37 Kastle Hall
2 Keeneland Hall
48 Kinkead Hall

28 Lafferty Hall
58 Law Building
33 Library (Margaret I. King)

32 Maxwell Place (President's Home)
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81 Meat Laboratory
86 Medical Center (Albert B. Chandler)
69 Medical Center Annex No. 2
70 Medical Center Annex No. 1
88 Medical Center Heating Plant
10 Memorial Coliseum
43 Memorial Hall
25 Miller Hall (Natural Sciences)
56 Mineral Industries Building
38 Mining Laboratory
66 Multidiscipline Research Laboratory

45 Old Agriculture Building

90 Parking Structure No. 1
46 Parking Structure No. 2
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26 Patterson Office Tower
35 Pence Hall (Architecture)
53 Pharmacy Building
67 Porter Building

57 Research Facility No. 1
87 Research Facility No. 2
16 Reynolds Building

11 Safety and Security
22 Scott Street Building
91 Seed Houses, Greenhouses
19 Service Building
64 Small Animal Hospital
31 Sororities
59 Special Educatoin Instructional Materials Center
95 Sports Center (Bernie A. Shively)
13 Stoll Field
9 Student Center

20 Taylor Education Building (UTV Center,
60 Tobacco Research Laboratory

Wenner-Gren Research Laboratory
White Hall Classroom Building

PARKING

Visitors may park in those areas marked "Visitor" and in any area with parking meters. Those parking in "Visitor" areas must display a properly validated guest pass in the left-front windshield of the locked vehicle. The guest pass may be obtained from the attendant at the main entrance to the University on South Limestone Street. Fees for use of parking meters are indicated on the meters themselves.

Parking in "A" areas is reserved for vehicles bearing "A" permits. "B" areas may be used by vehicles displaying either "A" or "B" permits. "C" areas are for "C" permit holders only, and may not be used by "A" and "B" permit holders.

Unless otherwise indicated, the maximum speed limit on University property is 15 miles per hour.

Any vehicular accidents on University property must be reported immediately to the Safety and Security Division of the University of Kentucky.

BUS SERVICE

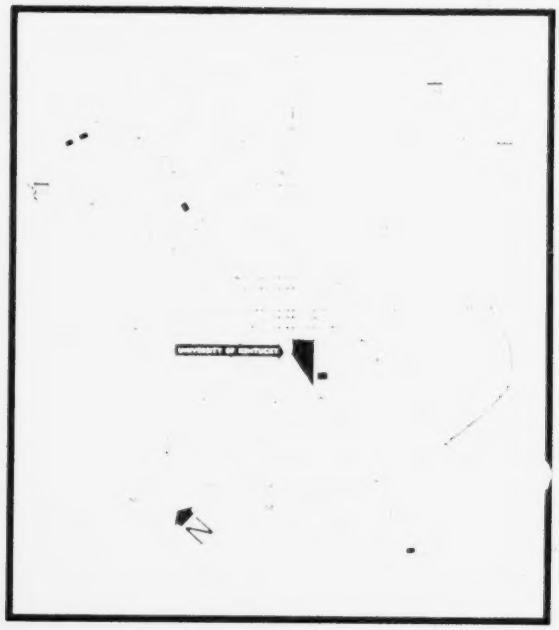
The University offers free campus bus service to all students, faculty, staff members and visitors. Buses run every eight minutes, Monday through Friday, 7:30 a.m.-5:30 p.m. One bus operates approximately every 20 minutes after 5:30 p.m. until 10:30 p.m. Service is extended to all areas of the University—from the Cooper Drive lot and Shawneetown to the student complex and the campus.

TICKET OFFICES

Athletics ..... Memorial Coliseum
Guignol Theatre ..... Fine Arts Building

EMPLOYMENT

ersonnel Division ..... 3rd floor, Service Building
Student
Employment .... 5th floor, Patterson Office Tower
Placement
Service ..... Old Agriculture Building



CAMPUS TOURS

Student-guided campus tours can be arranged through the Department of Public Relations, Room 105 Old Agriculture Building, or scheduled by phone, 258-2940.

PHYSICAL PLANT

The University of Kentucky is a small city in itself. It has its own post office (main branch in the basement of White Hall Classroom Building), bookstore (basement, Student Center), closed circuit television network, radio station (WBKY 91.3 FM, third floor, McVey Hall), newspaper, printing plant (basement, Journalism Building), cafeterias (Student Center and K-Lair Grilles open to campus visitors on a cash basis), theatre (Guignol, in the Fine Arts Building), libra[illegible], Safety and Security (building on northeast co[illegible] of Rose Street and Euclid Avenue), and hospital (Albert B. Chandler Medical Center). There are more than 100 major buildings on the Lexington campus alone.

CINCINNATI ALUMNUS

Published by the University of Cincinnati
for its graduates and former students

Editor: Alan Wright
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Assistant Editor: David Beasley
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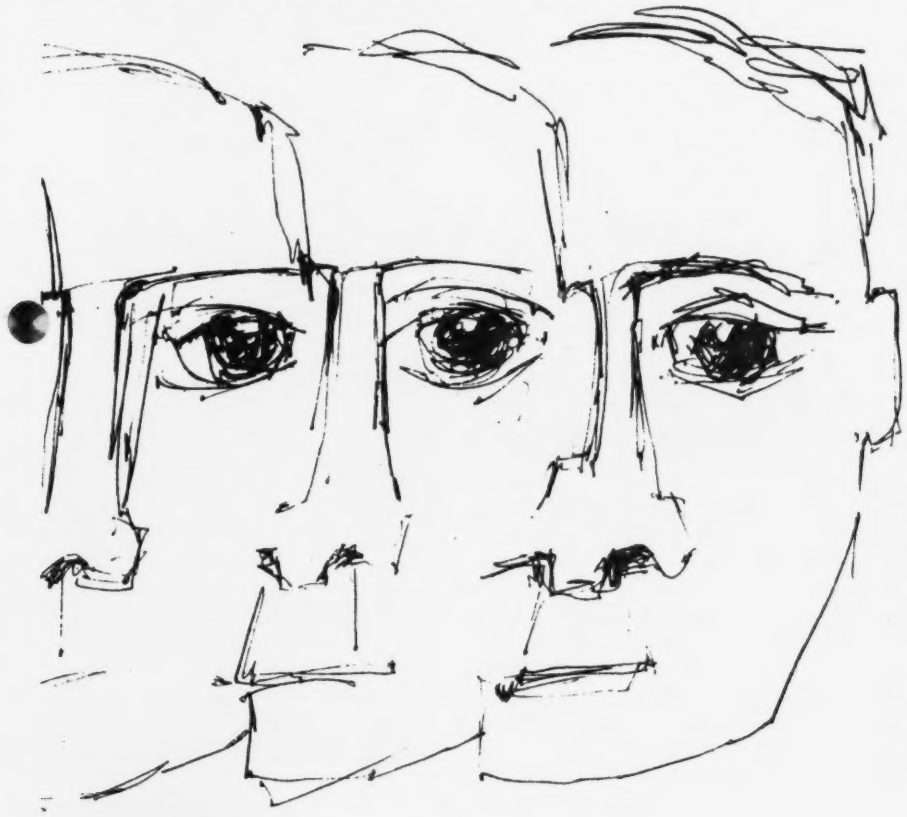
EDUCATION

Are Teachers Turning Students Off? 6

U.C.'s Educational Media Laboratory tackles the problem of teaching in the age of electronic communication



IT'S A LITTLE disheartening to have to admit that we weren't born on the street named Sesame. There's no telling just where we might be today if we had joined the characters of Sesame Street that have caught the educational fancy of the nation's pre-school families. In our childhood, mention of the word Sesame brought a picture of a quick way to get into an Arabian Nights cave. But today, the word has become the opening into a new world of pre-school learning that may herald the end of the traditional classroom set-up as we know it.

At least, that's what Roger Fransecky, Director of the Educational Media Lab at U.C., thinks. Fransecky makes a persuasive pitch for transforming time-tired traditional teaching, if we are to challenge and keep the attention of youngsters who are being pre-educated in their early years by electronic media—notably television.

Says Fransecky, if teachers laboriously try to indoctrinate these children with counting methods and chanting the alphabet, when they already know the difference between a Saturn V and a South Vietnamese ranger, not only will the youngsters be restless in the classroom but they'll "tear down the walls" to get out.

A graphic account of a new program at U.C. aimed at introducing teachers to experimental methods needed in teaching, begins on page 6 of the January ALUMNUS.

Educational Media Center
513-475-6801

Are while

BEGINNING IN THE playpen, children are being reared on television, electronic music, rapid transportation and are in contact with more of the world than any previous generation. In one week recently a group of children saw government in action in Washington, D.C.; observed international politics at the United Nations; while in New York City they saw and smelled sociology on the city streets and subways; they experienced military history and potential in the arsenals and classrooms of West Point and Annapolis, and saw how a nation came into being at Colonial Williamsburg. At nights in their motel rooms they watched war being made in the Near East and in the Far East.

More than seventy-five percent of the modern child's knowledge of the world is perceived actively through some degree of personal involvement in the learning processes. In spite of this, in an era of instant communications, those children must sit in tidy rows in classrooms from kindergarten to college and learn by lecture and recitation.

The University of Cincinnati's Educational Media Laboratory was conceived out of an awareness that there is a divergence of cultures between the teachers and those whom they teach. Aware that it begins as pre-school children are being initially exposed to reality and are being educated by instant communications media, particularly television, the College of Education faculty realized they would have to prepare themselves and their students to teach children who are media oriented and more responsive to media methods than they are to traditional classroom styles of lecture and textbook.

The Educational Media Laboratory opened in September, 1969, under the Direction of Roger B. Fransecky, Assistant Professor of Education. It is designed, in his words, ". . . to assist faculty and students to learn the elements of the modern media systems presently operating in education—computer-assisted instruction, independent study, multi-media presentations, and auto-tutorial instruction systems, as well as the use of television, photography, graphics and design to make classroom instruction more effective and more 'im-me-dia-te'."

This will be accomplished, not only by teaching media methodology, but also by designing, developing and testing techniques by which college-level faculty can utilize psychology of learning precepts in media-oriented teaching.

Fransecky came to the era of mediacy as a teacher and supervisor of English, a basically print-oriented conditioning. While teaching English at public schools in Rochester, New York, he became aware of the impact of electronic technology on learning. Since then, his whole professional life has been involved in exploring ways to use the innate visual literacy of the young to help them attain greater verbal literacy. He worked full time for two years as a consultant to the Eastman Kodak Company in a unique education division exploring visual literacy and media techniques.

Recently Fransecky worked with the New York State Education Department in a program with migrant children, helping them achieve greater verbal literacy. He observed disadvantaged children increase their oral language and syntactical facility through their own picture stories of their homes and lives.

Now in U.C.'s Educational Media Laboratory he directs a number of facilities and activities in an organizational framework to which people from many academic disciplines can come to learn how they can teach more effectively by using media. Psychologists, economists, historians, school administrators, and even teachers within and from outside the College of Education seek out the laboratory to help their students learn through sound and sight.

For example, some might ask how to effectively teach a thousand students in Wilson Auditorium, as do a number of professors with introductory classes of a thousand or more students. Professor of Psychology Thomas Banta is one of the more popular and effective teachers of elementary psychology. He exposes mass classes of undergraduates to principles of psychology three times a week.

Sometimes he lectures to them. Other times he gives them an environment they can really identify with. They watch a film, or several films at once. They can sit or stand or move about or lounge on the floor. At times he has

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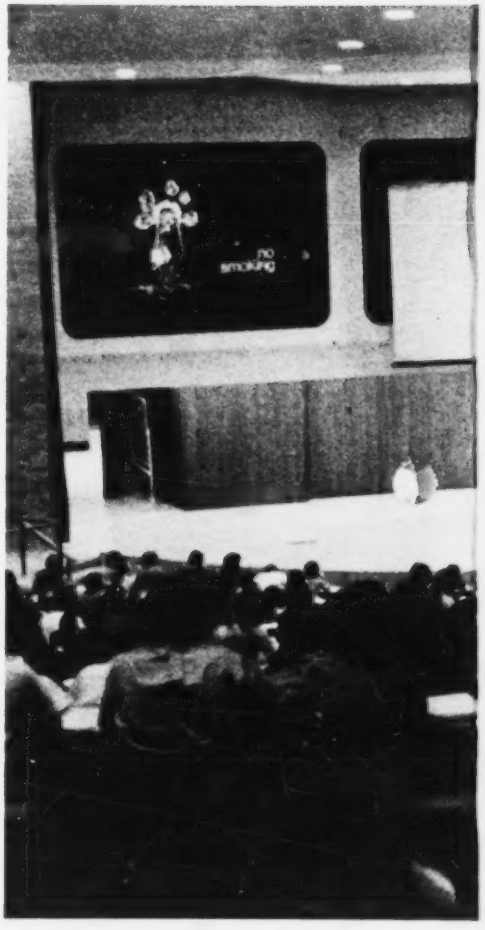
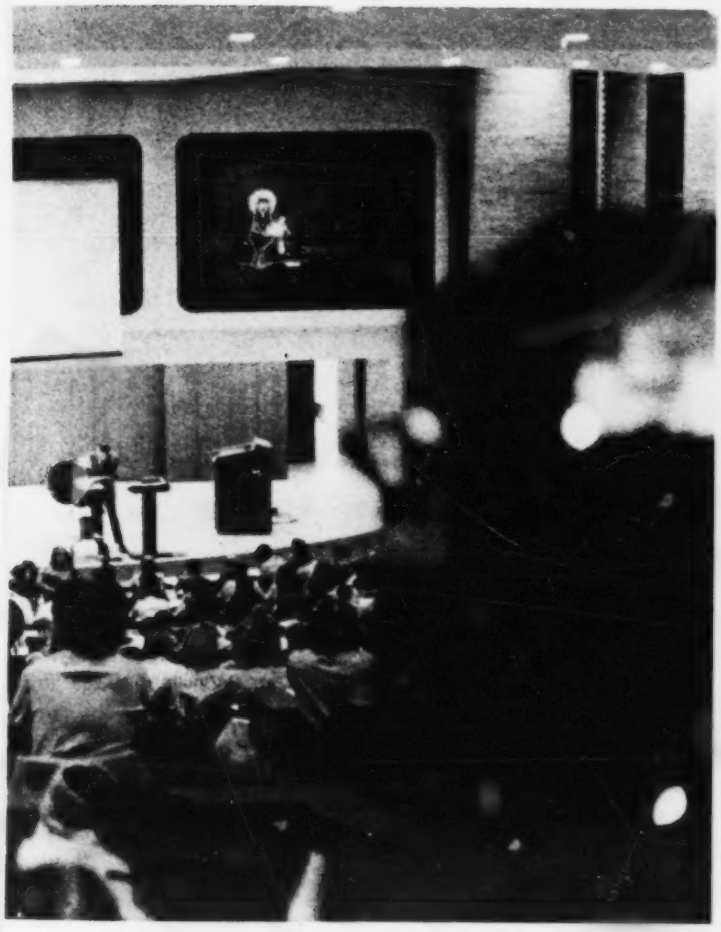


teachers turning students off...
television and technology turn them on?



In this carpeted hall, Brodie Auditorium, left, the campus's latest facility for mass classes, a lecturer can present a multi-visual sound and sight program to more than 850 students seated in tiered rows of theater seats at connected desks. Speaking from a special electronic lectern-console the instructor can control two rear projection screens, a television screen, an overhead projector and both the stage and house lights. The presentation can also be televised from live transmission or by tape to other locations. Meetings on the run, right, are a way of working among the staff of the Educational Media Laboratory. Senior Consultant Daniel J. Ransohoff, left, and Assistant Director James Leid, center, catch Roger Fransecky to hold an impromptu conference before he gets away

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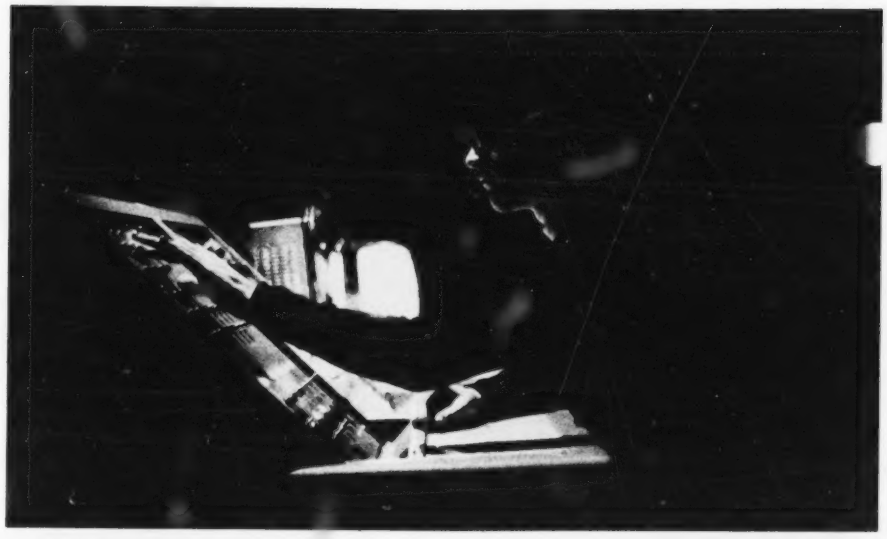
brought in a rock and roll band to tune them in and turn them on, and make them receptive to cognitive input. Some of his sessions are a total happening in which the students use all their sensory orifices to learn. During this they acquire much of the hard knowledge of the course content through individual sense perception sharpened by the techniques and materials of the class.

"This is the kind of teacher and teaching approach we are suggesting," Fransecky said. "One, using all forms of media in the learning exchange."

The Educational Media Laboratory provides resources, the hardware and the software, consultant help and service and even production assistance to help teachers make films or video tapes. Teachers are finding that making their own video tapes is a very opening and creative experience. In micro-teaching exercises student teachers create their own micro-teaching units of a few minutes, then are filmed doing them. Afterwards they have the opportunity to see and to critique themselves. They also get revealing feedback from their professors and colleagues while they observe themselves in action.

The Educational Media Laboratory is also a resource facility where student teachers can come whenever they choose. Here they can sit in a booth or listening station, or lounge in a comfortable chair to view a tape, watch a television program or experience an environment in which they can surround themselves with visuals and sound.

A traditional "Introduction to Education" course has been radically redesigned in the Educational Media Laboratory. In this particular program each student may elect to work in one of five separate "mods" or activities. He may work in the reading unit, or acquire experience with self-directional materials. In another experience the students may take video tape recorders into classrooms or clinic to make mini-documentaries. In a film-based unit students view and reproduce films of cultural and social problems. They can personally explore problems of contemporary education where students find that, ". . . death occurs at an early age," according to Jonathan Kozol, a



In the nerve center of the technological mass class, top left, a full-time operator is always available to control the projectors, screens, television and audio-visual equipment and even the house lights in the new Brodie Auditorium (shown on preceding pages) in Building A-4 in the Brodie Science and Engineering Complex. The term visual literacy is difficult to verbalize but Senior Consultant, Daniel Ransohoff, below left, tries to explain its meaning to Educational Media Center Secretary Sheila Davis. The displays are visual statements about their feelings put together by public school children who find greater facility in graphic expression than they are capable of articulating verbally

contemporary critic of education.

The term media is confusing. Most listeners associate the term with the popular concept of "news media," but in educational jargon media means "anything wound or bound, print and film and tape, anything that can stimulate or affect the oral world, the creative eye and the creative ear" is the way Fransecky puts it.

The audio-visual aspect of education is important, but there is more to educational media than just production of visual aids. Film is still generally considered by most educators as more of an enrichment than as a basic educational tool, and often in public school budget cutting it is a first casualty.

But films have proved to be of remarkable effect. "We have seen how film education has retrieved dropouts and has successfully stimulated passive students to greater creative efforts," Fransecky said. "The University has realized that it needs a research-demonstration setting on this campus where we can examine how media influences learning and teaching, specifically in higher education where we are teaching the teachers."

The common and often unrecognized error in film teaching, is that films which are merely photographed lectures will turn the students off quicker than the real thing. Bored students will find creative use for such deadly films by using the darkened room for restorative napping.

Those same students, when in the lab, can extend their potential as teachers by experimenting with entertaining filmed educational statements, rather than learning only to use the new electronic technology to reinforce the regimented lesson structure that has been too often failing in the conventional educational systems, which one of the most perceptive contemporary critics, John Holt, calls, "underachieving schools."

While at Eastman Kodak, Fransecky worked with a group concerned about the impact of media, in particular television, upon the psychology of learning. They particularly were curious about how effectively media-oriented children were learning in traditional schoolroom environments in the "underachieving" schools. More and more children are entering primary grades with vast amounts of information absorbed before the television set which is pre-educating the new generations of pre-school tots.

Development of television as a basic teaching tool is predicated by the exposure of the average child to the medium. Before getting into the first grade a typical American child has sat before the tube almost four thousand hours. He will sit another ten or eleven thousand hours before the blue-lighted box, and another five thousand hours in darkened motion picture theaters before he finishes his elementary and high school education. In those eighteen years he will have had about twenty thousand hours of exposure to television and films. During those primary educational years from kindergarten to twelfth grade he will have been in a classroom only about ten thousand hours.

Classrooms can no longer be places where students are expected to passively absorb information thereby assuring that their retention of it will rapidly diminish in inverse ratio to the amount of energy they invest in acquiring it. The new classrooms must be creative environments.

"If you accept the concept of the ideal classrooms as having opportunities for learners to write out, speak out, listen out and see out, then the new teachers must acquire tolerance for creative disorder," Fransecky said. "That is where the teacher is the guide through discovery-learning experiences of the children's immediate choosing and needs."

He explained that there will always remain occasions for rote input that will require all the students to pull their chairs into orderly rows to sit and listen to the teacher. After such periods of structured input the children would again be encouraged to exercise their classwork in creative ways, which reinforce learning gained by self-teaching through discovery.

"It should surprise no one that students rebel against classrooms that inhibit their natural drive to express themselves in ways easier and more satisfying than writing test papers or stammering over oral quiz responses," Fransecky observed.

He reports that many experiments with culturally deprived and verbally illiterate children have shown they can

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Carl Ann Hettinger, DAA co-op senior, top, is working in the production unit of the Educational Media Center, which has been organized to produce all forms of visual and aural instructional materials. Putting together a mini-lecture, above, for later review, Kit Blanding, Resource Specialist, televises Dave Braukman, Coordinator of the Special Education Materials Center. As a center for experimentation and demonstration by faculty and students the laboratory's facilities and services are in demand

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joyfully and effusively tell about themselves and their world by "writing" with a camera. Non-achieving pupils' pictures tend to "talk" about themselves and their environment because for many it is their first experience with communicating a concept of self. For some, it is even their first sense of self. Fransecky and other researchers have witnessed great improvement in traditional reading and language skills as the children showed their pictures in the classroom and became voluble in explaining them.

Their elders, about twenty-five and older, who have been educated by lecture and textbook and entertained by radio and some motion pictures, are not as media oriented. Fransecky calls them, himself included, visual illiterates. Actually, Fransecky repeats McLuhan's thesis, the generation gap is a misnomer. It is a culture gap, between the older print-oriented culture and the young electronic "mediated" culture. Marshall McLuhan's book, *The Message is the Massage*, first really confounded the non-professional public into a sort of identification of their vaguely sensed awareness that something nameless, something disturbing was happening to their children's style of learning because of their capacity to acquire vast information at an early age.

Print-oriented types for whom reading is a solitary experience, who can listen only without distraction, find it incomprehensible that their young are able to successfully assimilate a multisensory experience; that is, that they can synthesize the messages from simultaneous multi-visual, aural, tactile and even aromatic stimuli.

"I am suggesting," Fransecky says, "that one of the things we most need to look at today is, 'What kind of statement do we make to youngsters when we teach them? What kind of statement sticks with them when we plop them down in a thousand-seat auditorium with the seats nailed down and they all look to the same place and they all look at the same tiny figure, way up front, and they are all listening to the same droning lecture?' "

Perhaps the thrust of the Educational Media Laboratory and the Educational Media Center directed by Fransecky can best be outlined by introduction to the staff leaders. The Assistant Director is James Lied, a graphics designer with a master's degree in business administration. His job, according to Fransecky, is to "bring management order to this business."

All production of graphics materials, both still photography, illustration and filmmaking, are being directed by Alan Kinsler, Production Supervisor. Fransecky himself is heading special faculty development programs to help U.C. faculty members develop competency in media methods. Assisting him is Joel Milgram, Assistant Professor of Education, as is Senior Consultant in Visual Education Daniel J. Ransohoff, noted photographer of Cincinnati's inner city communities, and Community Relations Director of the Family Service of the Cincinnati Area.

Ransohoff, Milgram and Fransecky are working with an eighteen-member faculty group concerned with developing large-group instruction techniques, particularly in higher education.

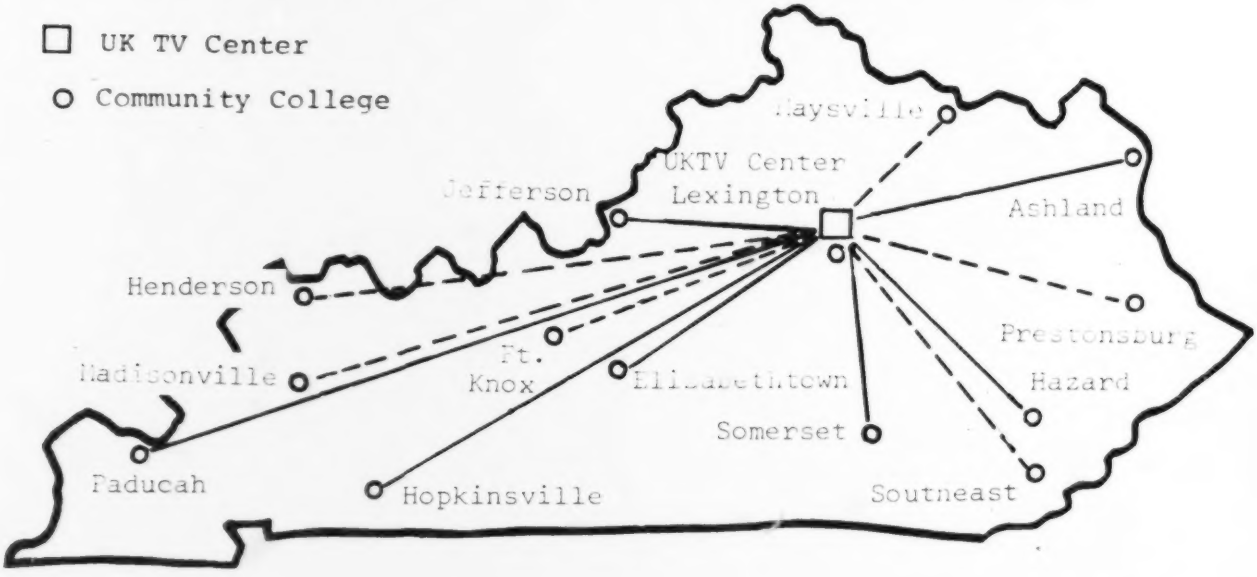
The four major activities of the Educational Media Laboratory are the learning resource center; the production of aural-visual teaching materials; the research and demonstration of the influence of media on learning and teaching; and the provision of consultation services to students and faculty or to outside educators anxious to become more proficient in contemporary teaching technology.

Among the current projects is work that Fransecky and Ransohoff are doing in visual literacy among public school children. They are providing cameras and training materials to some of the children so they can "express" what they see about the world.

As part of the program to evolve educational filming as art and communication, U.C. sponsored the first American Film Institute's National Conference on Film Education ever to be held outside Washington, D.C. Speaker at the meeting was David D. Connell, Executive Producer of "Sesame Street," the educational fun show which reaches twelve million pre-schoolers through television.

The new and rapidly proliferating pedagogic profession, film education, could easily become centered at the University of Cincinnati. The nucleus of such an ambition exists at the Educational Media Laboratory of the College of Education.

CLOSED CIRCUIT TELEVISION to the COMMUNITY COLLEGES



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The closed-circuit TV network to the Community Colleges is unique, in that it will provide instantaneous state-wide communications to the entire University of Kentucky Community College System.

Conceived by the planners of the State ETV Broadcast Network, who saw educational needs which could be satisfied only through closed-circuit linkage of higher educational institutions, the micro-wave links are under construction. Somerset, Elizabethtown, Jefferson, Hopkinsville, Paducah, Ashland, and Hazard are linked; Prestonsburg and Southeast soon to be connected.

University TV programs to the Community Colleges are sent from the UKTV Center (by coaxial cable) to the Kentucky ETV Central control, 600 Cooper Drive, Lexington. From there they travel by phone company distribution to their terminal points at the Community Colleges. Completion of all the links is expected by Summer 1972.

The system will permit Community Colleges to use TV materials at the time they are sent through the system or, by videotape recording at the individual colleges, to be held for convenient scheduling to classrooms.

In addition to instructional materials for Community College students, the system will be used for many other types of televised communication. Among these are student information and orientation, administrative communications, state-wide "faculty meetings", in-service training, cultural programs and continuing education. Other classes of electronic communication, including computer data transmission, facsimile transmission, slow-scan television, etc., will be simultaneously accommodated in the future.